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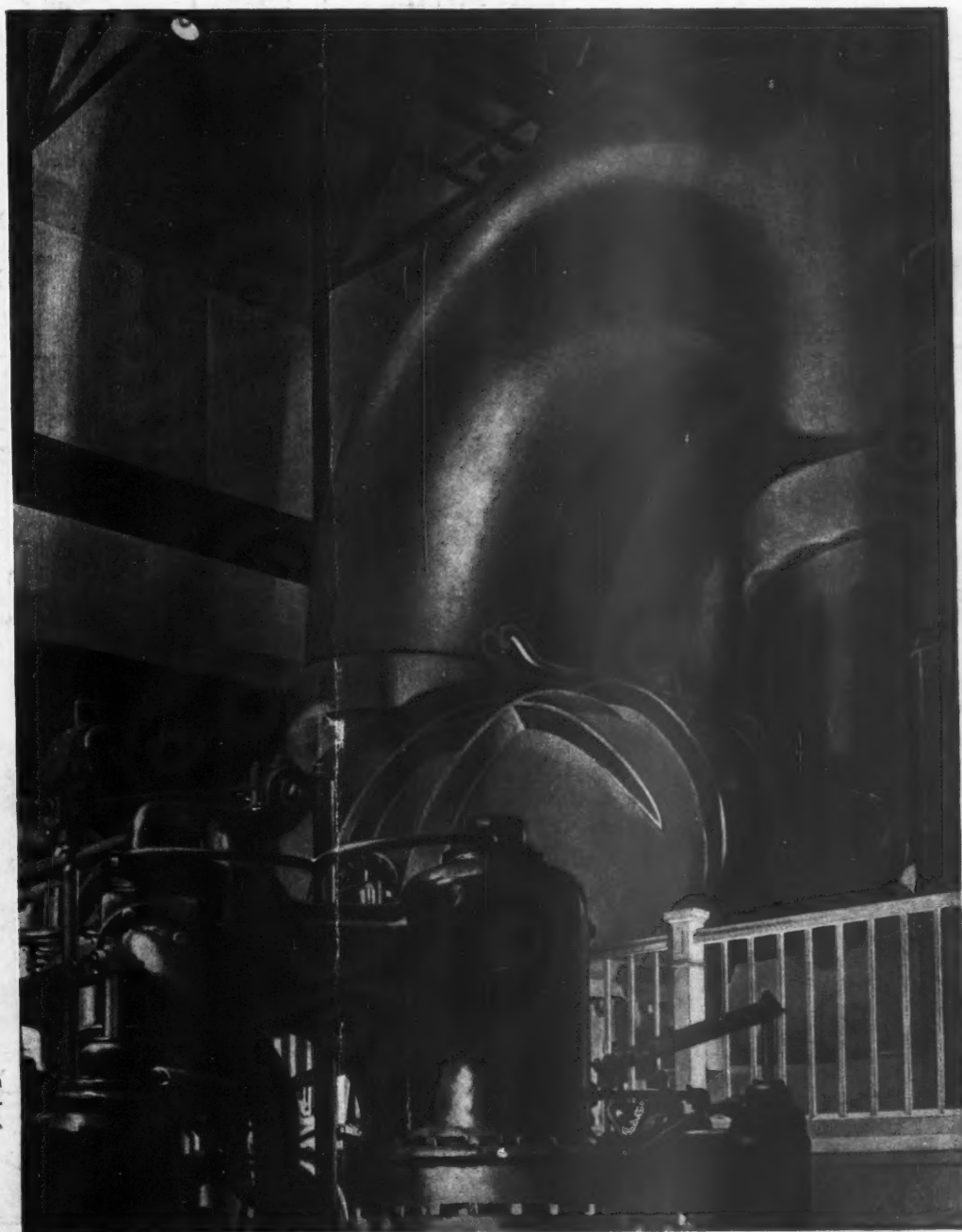
The ART DIGEST

THE NEWS AND OPINION OF THE ART WORLD

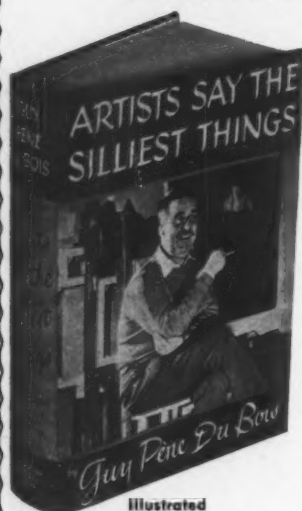
Steam Turbine, 1939:

Charles Sheeler

One of Six Industrial Scenes on
Exhibition at the Downtown Gal-
lery, New York. See Page 8.



ARTISTS SAY THE SILLIEST THINGS



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Comments:

This department expresses only the personal opinion of Peyton Boswell, Jr., writing strictly as an individual. His ideas are not those of THE ART DIGEST, which strives to be an unbiased "compendium of the news and opinion of the art world." Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

The Wonder of "Fantasia"

TO VIEW Walt Disney's *Fantasia* is an aesthetic experience never to be forgotten. Compressed within this new art form—for that is the designation that must be accorded the latest of the animated films—are extracted essences from all the older arts, given realization through the imagination and magic of Disney genius. As great music, created by the masters and interpreted under Leopold Stokowski's baton, finds visual expression on the screen, one feels isolated in the surrounding audience, and at the end there lingers the thrill of having attended a preview of history in the making.

Abstract painting, clinically cold on a gallery wall, flowers in *Fantasia* into its natural maturity; proof enough is that the film is best when it is most abstract, as in Bach's *Tocatta and Fugue in D Minor* and in a lesser degree Tchaikowsky's *Nutcracker Suite*. Here is a summation of abstract beauty, expressed through sheerly beautiful color planes that are the greater because they were disciplined by commercial demands and the collaboration of many minds.

It is not until one can go behind the scenes by examining the preliminary drawings that went into each figure, each idea, that the magnitude of the undertaking becomes comprehensible. The best of these drawings, 356 carefully selected by Guthrie Courvoisier from almost 10,000 available, are now on nation-wide exhibition in leading art galleries. And that is exactly where they should be exhibited—for they are fine art under any definition of the term. Some are gems of spontaneous draftsmanship; others illustrate the rare gift of expressing volumes with one sensitive turn of the wrist; still others, more detailed, speak of the innate humaneness of all us animals (the slew-footed ostrich ballerina and the coquettish little centaurettes). The Disney drawings are unsigned; you look at the drawings, not the signatures.

It is a good bet to predict the growth of a cult of Disney collectors, possibly along the lines of the Currier & Ives lovers, who today think nothing of trading the price of an automobile for a colored lithograph that once sold for 20 cents. On the wave of the artistic triumph of *Fantasia* such a development would not be surprising; rather, it would be a natural reaction to this notable achievement in abstract beauty, visualized music and collaboration of the arts.

One from Fifty-Two

NATIONAL ART WEEK has come and gone. Whether this tremendous effort put forth to stimulate sales of living American art will prove, as skeptics claimed, just another case of the laboring mountain—this must wait on time. It is too early to assess with finality the results, but judging from incomplete returns from scattered precincts, the experiment has won the right to a repeat performance next year. At that time certain organizational errors, such as the conflict with the American Artists Professional League's famous eight-year-old American Art Week, may be eliminated.

Statistics for Art Week are startling. The works of 28,000 artists and craftsmen were displayed in 1,500 exhibitions; 6,000 sincere, hardworking art lovers labored on 463 local art committees; 779 art organizations participated; 4,277

merchants co-operated with display space; an estimated 20,000,000 people were exposed to art in the original. These are cold figures, easy to glide over, but someday just try piling 28,000 match-sticks in 1,500 stacks.

And yet all this concentrated energy will have been futile, if it provided just 1,500 more exhibitions, if it did not break, or at least crack, the ten "bottlenecks" that currently prevent the free flow of art between producer and consumer. These ten "bottlenecks," as I have listed them before, are:

- 1—Failure of the modern artist to create enough work the layman can live with on any terms of intimacy.
- 2—The high price the average American artist places on his work.
- 3—The discouraging spread between the "bargaining" price and the "acceptance" price of contemporary art.
- 4—The layman's fear of trusting his own taste, since even the critics can't agree.
- 5—Internecine warring among artists, with public confidence the main casualty.
- 6—The insidious advice of interior decorators who advocate bare walls as "smart."
- 7—Failure of the art dealer to dispel gallery fear as he displays his wares; here the sacred atmosphere makes the prospective collector afraid to ask a price.
- 8—Competition of department-store color reproductions (meet *The Laughing Cavalier*).
- 9—Lack of intelligent collaboration among artists, architects and builders.
- 10—Lack of any standard of quality in the fine art field, the only profession where amateur and professional are accorded equal consideration.

Break even a few of these "bottlenecks" and Art Week will have 51 additional editions per annum.

Going, Going—Gone at \$11,100

EARLY SEASON signs pointing to a rising market for Colonial and Middle-American art are materializing on the auction block, that thoroughly impersonal barometer of art supply and demand. Sometimes, of course, the auction barometer is off (usually when two women bidders surrender to the gambling instinct), but more often than not it charts a true trend of monetary value. And so considerable significance can be safely attached to the \$11,100 which Robert Hicks' portrait of Lincoln brought the other afternoon at the Parke-Bernet auction of the Mrs. Herbert Shipman collection. This is easily the highest price ever paid for a portrait of Lincoln, who, unlike Washington, had no Stuart.

The Hicks portrait, which was purchased from the artist's studio in 1861 by Mrs. Shipman's grandfather, was the by-product of a commercial venture. A Mr. Schaus, New York art publisher, sent Hicks to Springfield to paint a picture of the Republican nominee to be published for the 1860 election campaign. Lincoln proved an inspiring subject, and the portrait (unbearded) won the approval of the hyper-critical Mrs. Lincoln. Her comment: "Yes, that is Mr. Lincoln."

When the Lincoln portrait came on the Parke-Bernet auction block, 79 years later, more than 1,000 people overflowed the galleries. In a tense atmosphere the bidding opened at \$2,500, and was quickly raised by numerous bidders to \$10,000. As the tempo increased, all but two bidders dropped out, and the sale was concluded five minutes after the original bid, with Kennedy & Company the winner at \$11,100.

While Hicks' Lincoln is undoubtedly more important as an historical document than as an aesthetic work of art, the excitement that attended its sale—reminiscent of an Italian old master or a choice French modern—must be taken as a definite sign that Americans are at the point of reevaluating their own artists and reclaiming their historical background.

Concerning the art auction field generally, and taking into consideration recent prices on everything from Phyfe chairs to Revere silver, today's is a buyer's market. With inflation almost inevitable and the consequent value of the dollar's purchasing power dropping, art, along with other material properties, was never a safer investment than now.



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THE READERS COMMENT

I. J. Belmont on "Fantasia"

SIR: I had to rub my eyes the other day when I saw that Messrs. Disney and Stokowski had given the world *Fantasia*, a cinematic interpretation of music in color and color formations. I was gratified, if not thrilled, to see my experiment of the past 30 years—the interpretation of music on canvas—transplanted to the screen, a dream which I had cherished for a long time. I felicitate these gentlemen for their efforts, but I must not forget to pay homage to the late Josef Stransky, conductor of the Philharmonic Symphony Society and art connoisseur, who as far back as 1915 encouraged me in my work; the late Peyton Boswell who in 1921 singled out my canvases and continued his interest during his life time; and venerable August Heckscher.

I found *Fantasia* a provocative, delightful and sometimes disappointing entertainment. But this is the first try. What the future will bring, I predict will be amazing.

—I. J. BELMONT, New York City.

[Ed.—For many years Mr. Belmont has been internationally known for his canvases interpreting his finely keyed reactions to the music of the masters. In 1931 he helped found the society, *Les Artistes Musicalistes*.]

Courageous China Carries On

SIR: I take pleasure in acknowledging receipt of your letter and your publication, THE ART DIGEST, Vol. 14 No. 17. For such sympathetic expression by sending us your above publication, you will never fail to receive the appreciation of this Library in particular and that of the Chinese people in general.

In looking over your ART DIGEST, I venture to make this added request that you send us a complete set of it for purposes of scholarly research. We are happy to inform you that, though under the present difficult conditions, the construction of a branch library building of this Library has been completed. On the opening of this branch library your publications will be made more easily accessible.

—CHIANG FU-TSUNG,
Director, National Central Library,
Chungking, China.

Toward Good Religious Art

SIR: The Digest can congratulate itself for bringing to a head—through a little editorial some years ago—the feeling of dissatisfaction felt in many isolated places with art in the churches. That little article was the stimulus for establishing the Catholic Art Association, which, if it keeps its objectives clearly in mind, may become an influence for better art. That article on the bad religious art on Barclay Street was delightful. Give us more like it. Custom and prejudice in favor of the sentimental and saccharine seems at times an almost impregnable barrier. It is well for us to keep in mind that Burnam Wood did come to Dunsinane and that "faith will move mountains." And so we hope to see the day when our efforts fruitify into good religious art.

—SISTER ELEANORE,
College of St. Catherine, St. Paul.

It's Less Uphill Now

SIR: Never do I want to miss one single copy of your admirable and valiant ART DIGEST. It is helping us all in our uphill battle for "Art in America."

—ANNA W. OLMSTEAD,
Director, Syracuse Museum.

Frank F. Caspers; Business Manager, Joseph Luyber; Circulation Manager, Eather Jethro.

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The Art Digest

The ART DIGEST

THE NEWS MAGAZINE OF ART

VOL. XV

New York, N. Y., December 1, 1940

No. 5



Shotgun Wedding: CLYDE SINGER



Ruth With Black Muff: PAUL L. CLEMENS

Whitney Museum Opens Its Best and Largest Painting Annual

DILIGENT APPRAISERS who studied the survey of America's painting at this year's Carnegie now have, in the 1940-41 Whitney Annual in New York, an expanded last chapter at their disposal. A large, punchy and varied affair, the Whitney display remains on view through Jan. 8, its 164 exhibits dramatically unveiling a comprehensive cross-section of contemporary painting in America.

California, New Mexico, Texas, Georgia, Ohio, Missouri, Vermont and New York are some of the states represented in this, the largest American painting show in Whitney history. An innovation this year was the collaboration of Museum officials with the artists in selecting the canvases to be shown. The resulting exhibition vindicates this policy, for, though there are mediocre works on display, the general level of accomplishment is higher, there are fewer duds and the old complaint about artists not sending their best canvases to the Whitney has been stilled.

Generating an over-all impression of dynamic vitality, the separate exhibits give representation to artists in every aesthetic category now active on the contemporary scene.

Dominating are the landscapes which, ranging from the deep-toned, romantic *Moonlight* by Dean Fausett to the precise, aseptic *Bucks County Barns* by Sheeler, form the main body of the show. It's a healthy, robust body, too, created by painters with an eye for color and a sensitivity to the nuances and structure of their environment.

Cutting sharply defined facets on the surface are the socially significant group, smaller this year and headed by Harry Sternberg with his angry, nerve-searing protest in paint, *Woman and War*; the abstractionists, led by Lyonel Feininger with his *Lady in Mauve*, a frozen bar of structural music; the coldly

mathematical non-objectivists, represented by Paul Kelpie with his knife-edged, solidly geometric *Composition*; the still life painters, topped by Henry Lee McFee with his superbly textured *Acorn Squash*; the figure painters, reaching a high mark in Walt Kuhn's dynamic, singing color chord, *Cabaret Girl*, and Russell Cowles' quiet, solid nude (one of the very few in the show) titled *Parade*; and the portraitists, ably paced by Paul Lewis Clemens

No Let-up: GEORGE GROSZ



with his pert, rich *Ruth With Black Muff*.

Life on all planes appeals strongly to a large number of Whitney exhibitors. Attuned to specific phases, each follows his own channel and records what he sees with objectivity or with passion. In the latter category are Sternberg and William Gropper, who, as well they might be, are still worried about contemporary civilization. Gropper, in his 1940 *Landscape*, makes a cogent comment in bright color, picturing the remains of a bomb-gutted building. In the former category is Clyde Singer, who, seated safely behind his easel, savored the broad humor in a situation which to its male lead was both terrifying and unfortunate.

Similarly objective are Edward Laning, whose *Illinois Camp Meeting* pictures a group of rural men and women at a revival getting religion with a vengeance, and Lawrence Beall Smith, whose *Georgia Chariot*, though it depicts a detachment of striped convicts in a truck, still manages to be bright and amusing. Objective, too, is Paul Cadmus, whose detailed *Herrin Massacre* is a record of brutality on a bestial plane, recorded with icy detachment. Cadmus again, and this will surprise nobody, provides the Whitney with its shocker.

Though there are 43 newcomers in the show, the veterans again dominate the exhibition, their canvases providing it with a broad-based foundation. Notable in this group—in addition to McFee and Kuhn—are Edward Hopper, whose entry, *Gas*, is a perfectly keyed composition suffused with a vibrant, almost ringing quiet; and Henry Mattson, whose *Open Sea* is a substantial performance, capturing the movement of the ocean as two waves lift up, their tops iridescent with light that is refracted into rays of vivid green.

Alexander Brook contributed a masterfully



Pasture at Elk: ALEXANDER BROOK

handled but small *Pasture at Elk*, a fabric woven with subtlety of color and texture. Emil Canso's representative is *Snow Valley*, a richly moored winter landscape, while Julian Levi's is *Margaret Boni Plays the Recorder*, alive with a strangely insistent vibrancy of tone.

Benton and Curry continue to look sharply at their localized environment, both being represented by still lifes painted out-of-doors. Corbino's *Sunday Picnic* is another in this artist's long series of depictions of intensely colored figures in landscape, and Sloan's *Portrait of David Dubinsky* continues his line of cross-hatched figure studies. Kuniyoshi exhibits one more Kuniyoshi still life. Marsh's *Swimming Off West Washington Market* is in the artist's highly individual vein, as are also Lamar Dodd's *Pawley's Island*, De Martelly's *White Pastures*, Max Weber's *Landscape*, Gifford Beal's *Newburyport*, John Koch's *Supper Table*, Manuel Tolegian's *Sunday at the Plaza*, Lloyd Parsons' *Farm Buildings*, *Little Compton*, Marsden Hartley's very successful *Maine Seacoast Still Life*, Frank London's handsome *Still Life*, du Bois' sculptural *Yvonne*, and Edmund Archer's forthright painting of a Negro.

Aaron Bohrod's *Store Fronts*, *Gibson City*, is tuned to a high pitch. Also high in key,

but marked by a more brilliant clarity, is Peter Hurd's *Ranch Near Encino*. Crystalline air is a feature, too, in Zoltan Sepeshy's soundly constructed *In the Day's Work*.

Sprinkled through the show are several brightly hued flower paintings which, through their vigor, reclaim for this much-abused subject a large measure of honor. Waldo Peirce's entry, titled *Flowers*, is infused with luminosity and set off by a background of strong color applied in staccato strokes. Arnold Blanch's exquisite flower piece is contrastingly delicate, while Randall Davey's flowered *Still Life* is a brusque work, painted with a sensuous love of pigment.

Of the currents cutting through the general pattern of the show one is made up of technicians whose forte is precision painting. Here, in addition to Sheeler, are Luigi Lucioni with his microscopically exact *Peace in the Valley*, George Marinko who contributes a minutely detailed *Reconstruction*, John Atherton's sharply focused *Studio*, and Federico Castellon's skillful *Nocturnal Pilgrimage*. Only a slightly increased formalization turns this current into semi-abstractness. Here Ralston Crawford may be seen in his perspective-dominated *White-stone Bridge*, and Francis Criss in *Words and*

Music of Two Hemispheres. Another stage of simplification carries through to Feininger, to Bradley W. Tomlin and to Non-objectivist Paul Kelpke.

If there is a marring sub-pattern to the Whitney annual it is that of faulty emphasis, faulty integration. This lack is the monopoly of no particular group of exhibitors; it disfigures alike the work of complacent veterans and eager newcomers. Beautifully textured still lifes that otherwise have the stuff of art in them often add up merely to a conglomeration of objects unrelated in form, tone or color. Landscapes and figure groups showing marked technical accomplishment fail to get across to the spectator because their elements are not properly orchestrated; they fail to hold together or to knit themselves into a unified whole.

In the main, however, the 1940-41 Whitney show underlines reassuringly the affirmative answer provided by the current Carnegie to that trite and soon-to-be-unnecessary question, "Have we an American Art?" America has. At its peak it is as sound and meaningful as that produced in any other country. At its average level it is marked by a dynamism out of which a healthy future cannot help but grow.

The Pennsylvania Annual

The Pennsylvania Academy's 136th annual exhibition of painting and sculpture is scheduled in Philadelphia from Jan. 26 to March 2. These annuals have, during the past 10 years, turned over in the form of prizes and purchases, \$120,000 to living American artists. This year approximately \$6,000 is available for purchases by the Academy, in addition to medals and \$700 in awards. Canvases and sculptures by all living Americans are eligible and may be submitted either to a New York or to a Philadelphia jury.

The show will comprise invited and jury-selected exhibits, with Leon Kroll (chairman), Thomas Benton, John Carroll, Paul Sample and Francis Speight serving as painting jurors; and Mahonri Young (chairman), Edward McCartan and Charles Rudy, as sculpture jurors. The Academy's committee on the exhibition is composed of Henry S. Drinker, Jr. (chairman), Joseph E. Widener, Sydney E. Martin, Marshall S. Morgan and William Clarke Mason. Further details are listed in the *DIGEST's* "Where To Show" page (34).

The Little Painter Who Wasn't There

Duell, Sloan & Pearce, the publishers, reported in a recent issue of the *New York Times* that "they recently received an offer from a downtown art gallery to put on a show of paintings by John Martin, whose story is told in Max White's *Tiger, Tiger*. Negotiations were abruptly broken off when it was explained that John Martin and his paintings existed solely in the imagination of Author Max White."

Salmagundians

At the opening of the Salmagundi Club's annual Thumb-Box exhibition in New York the \$50 Isidor prize was awarded to Tore Asplund for his *Sunday Morn*; a \$25 anonymous prize went to Andrew Winter for his *Approaching Storm*; and another \$25 anonymously donated prize to Hugh Botts for his *Turning the Plow*.

Too Much of the Second

"Contemporary observations, tinged with social justice, fall into two categories: Art that can laugh, and art of eternal gloom."—*Dorothy Crafty in Philadelphia Record*.

Store Fronts, Gibson City: AARON BOHROD



Milles at Baltimore

THE OTHER EVENING Carl Milles, noted Swedish-American sculptor, journeyed from Cranbrook Academy in Michigan to the Baltimore Museum to make a personal appearance before a first-night audience at the opening of the largest show of his sculpture ever held. The exhibition, titled "Sculpture and Carl Milles," remains on view through Dec. 29, presenting, in abbreviated form, a recapitulation of Milles' long, productive career.

To give historical depth to the display, alert Director Leslie Cheek, Jr., installed a prelude to the Milles show proper—a visual survey of the sculpture of the past in the form of photographs and detailed labels, together with original works from the Egyptian, French Gothic and Italian Renaissance periods.

The Milles show is dramatically introduced to visitors by the equestrian statue, *Folk Filbyter*, representing a legendary hero of Sweden, which is placed in the portico at the museum entrance. The museum's Sculpture Court is dominated by plaster models, which, placed on a mirror-polished floor and set off by a blue gauze background, recreate Milles' much-discussed St. Louis fountain, *The Wedding of the Missouri and Mississippi Rivers*.

Included are the sculptor's *Unicorn* in wood, a head of Orpheus in iron, his Orpheus model in bronze and his *Orpheus Girl* head in silver pewter. Prominent also are *Boar Hunter* and *Sunglitter* (reproduced in March 1, 1940, *Digest*), the *Astronomer* (reproduced in June, 1939, *Digest*), *Head of Dancer* and *Sunsinger*.

Climaxing the show is Milles' latest work, *Monument to Genius*, a six-foot bronze, powerfully organized, presenting genius in the form of a contorted nude male figure. Sharing the spotlight is Milles' *Monument to an Actor*, which, the *Baltimore Sun* hints, the Baltimore Museum wants to acquire. Most of Milles' exhibits were loaned by the sculptor's agents, the Orrefors Galleries of New York.

Supplementing the sculpture is a related display of the tools, techniques and materials employed in the art. Enlightening explanations are added in the show's catalogue, a beautifully designed, comprehensive work, profusely illustrated by cuts from Meyric R. Rogers' new book on Milles (reviewed on page 25 of this issue).

After leaving Baltimore the exhibition will go to the Boston Institute of Modern Art for showing from Jan. 23 to March 2.

Who Owns What?

Does purchase of a painting or work of art grant the collector control of reproduction rights? This question, which has often complicated relations between artists and their public, is now being considered in a suit brought by Hovsep Pushman against the New York Graphic Society, Inc., its president, Anton Schutz, and the U. S. Printing and Lithograph Co., Inc.

Pushman, according to the *New York Times*, "seeks to restrain the defendants from selling at \$7.50 a copy reproductions of his painting, *When Autumn Is Here*, which he sold in 1930 for \$3,600 to the University of Illinois for its collection. He contends that permission for reproduction was given by the university without his consent, and that he had given sole reproduction rights to all his work to a London firm. The defendants say that the painting was not copyrighted and that rights of reproduction were not reserved when it was sold." The decision will be reported in a later issue of the *Digest*.



The Penitent St. Peter: EL GRECO (Spanish, 1545-1614)

Popular El Greco Enters San Diego Gallery

PROMINENT AMONG the major museum acquisitions of 1940 must be listed the recent purchase of El Greco's magnificent depiction of *The Penitent Saint Peter* by the San Diego Fine Arts Society. Voted the "Popular Choice Award" among the fine art displays at the Golden Gate Exposition last summer, and previously seen at the New York Fair and at the Barcelona Exposition, this painting will make the growing little museum in beautiful Balboa Park a mecca for El Greco devotees—and their number is legion. Distinguishing marks are the picture's consummate humanity, its mystic power and the masterful luminosity of El Greco's ecstatically emotional art.

Painted about 1596-1600, the canvas bears the Greek's complete name, Dominico Theotocopuli. Once part of the de Zavala and Verastegni collections, it came to San Diego through the agency of Dr. Jacob Hirsch of New York. With no little pride, the museum announced its new treasure in these words: "Both layman and connoisseur must share something of Meier-Graefe's feeling when he made his Spanish journey in 1906—"El Greco is probably the greatest experience which could occur to any of us."

Three other notable old master paintings accompany the entry of the El Greco into the San Diego galleries, a Bronzino portrait of a Florentine lady, a Ruissdael *Landscape With Waterfall*, and Francesco Guardi's *Venice: the Grand Canal With the Rialto Bridge*. Bringing to San Diego some of the best of Classic, Baroque and Rococo traditions, the paintings were clearly chosen not only for museum consumption but with an eye to the needs of a growing art student community.

The Bronzino, painted about 1540, came to San Diego from the 1940 Masterpieces of Art

show at the New York Fair, being secured through Bertram Newhouse. Remarkable for the freshness of its flesh tints and gorgeous costume of green and gold, it embodies the finest achievement of sculpturesque line and linear composition. The brown and grey Ruissdael once belonged to Arthur Maier of Karlsbad, and has the endorsement of Bode and Dr. William R. Valentiner. Writes Julia Andrews of the San Diego staff: "Though Ruissdael concerned himself with infinite detail, the great masses of dark and light which compose the basic structure of his painting keep the minutiae in their place. The eight figures in the present work emerge only after careful study. It was painted in the '60s when Ruissdael combined precise observation of nature with romantic and monumental conception."

Guardi's view of the Grand Canal was long owned by the Caldwells of County Meath, Ireland. An exceptionally busy, yet unified painting, it shows the picturesque Canal patterned with gondolas, in the background the distinguished facades of Venetian palaces.

New Hampshire's Own

In an effort to establish broad contact with its own artists, New Hampshire's Planning and Development Commission has organized the New Hampshire Art Association, whose first activity is an exhibition at the Carpenter Art Galleries, Dartmouth College.

The show, which includes work by such outstanding men as Paul Sample, Edmund Yaghjian and Alexander James, will go on tour after its Dartmouth closing date, Dec. 17. Other stop-overs are the Currier Gallery in Manchester, the University of New Hampshire, Peterboro, North Conway, and Concord.



Madonna and Child Enthroned: PIERO DI COSIMO

Notable Piero Altarpiece for St. Louis

A GREAT RENAISSANCE altarpiece, produced at that climactic point when Italian art swung out of 14th century archaicism into the High Renaissance, has just been acquired by the City Art Museum of St. Louis. The work, enclosed in its original, sumptuous frame, is from the hand of Piero di Cosimo, who is at the present moment being avidly acquired in America.

The newly awakened interest in Piero is attributed by Perry Rathbone, director of the St. Louis museum, to the breaking up of old collections in England and Scotland, where the artist was a 19th century favorite. Also, many of Piero's secular works have a fantasy and unconventional abandon that is peculiarly modern in feeling. Seven out of nine major works by the artist which have come recently to America are from British sources.

An especially valuable feature of the new acquisition is its enframing, which contains three predella panels illustrating episodes from the lives of the saints depicted in the main picture. This latter, more than 65 inches high, shows the Madonna and Child enthroned out of doors, flanked by Saints Peter and John the Baptist, and faced by Saints Dominic, receiving benediction, and Saint Nicholas of Bari, offering three balls of gold. A charming vase of flowers sits in the central foreground, while in the distance on either side are hilly landscape views.

Done in oil technique which had been newly imported to Florence, the altarpiece achieves

remarkable effects of sunshine and outdoor light, according to Rathbone, who points out the careful handling of cast shadows in the painting and their plein-air effect. The painting also has a breadth of conception and the simplified monumentality of the new age, which Piero was feeling as an eclectic who was not ashamed of being influenced by his contemporaries.

"The simple monumentality, the bright color and hard, clear drawing of our altarpiece places it close to several of Piero's major works which immediately precede the influence exerted by Leonardo after his return to Florence from Milan in 1500," writes the St. Louis director. Considering the painting's close relationship to others done about that time and noting a minor contemporary Botticelli influence in one of the predella panels, Rathbone suggests the year 1501.

Of Piero's life the only authority is the unreliable Vasari who makes him out as a recluse bachelor of saturnine disposition who could not stand street noises and church bells, and who cooked up a batch of 50 hard-boiled eggs at one time in order to minimize house-keeping chores.

Whatever his story and however good it is as "copy," Piero's work in a broad sense epitomizes the art of the Florentine Renaissance at its most exciting, transitional moment. "It is," writes Rathbone, "a peroration of the great artistic contribution of the Age of the Renaissance."

Sheeler Paints Power

SIX PAINTINGS of Power, commissioned by *Fortune Magazine* and completed over a period of two years by Charles Sheeler, will provide the first one-man show at the new quarters of the Downtown Gallery, New York (opening Dec. 3). The paintings appear in reproduction in a portfolio supplement to the December issue of *Fortune*.

Sheeler has taken several aspects of industrial power for his theme. He traveled to Guntersville, Alabama, for one picture, to Boulder Dam in Colorado for another. His theme of power is expressed in the wheels of a locomotive, the blades of a huge turbine, the cowl of an airplane, in high tension wires and dynamos. As ever, precision, chilly textures, and lonely scale are the dominating characteristics of the new group.

"The heavenly serenity of Sheeler's style," states *Fortune*, "brings out the significance of the instruments of power he here portrays . . . He shows them for what they truly are; not strange, inhuman masses of material, but exquisite manifestations of human reason. As the artists of the Renaissance reflected life by picturing the human body, so the modern American reflects life through forms such as these; forms that are more deeply human than the muscles of a torso because they trace the firm pattern of human mind seeking to use co-operatively the powers of nature."

Monumental scale reaches a peak in *Suspended Power*, which depicts a 160-ton turbine unit suspended by cables over the well into which it is to be placed. Sheeler has invoked a hushed reverence in this canvas by his quiet, soft handling of color. Two figures are placed unobtrusively in the picture to heighten the loneliness.

By thrusting an industrial form against the sky and eliminating horizon, the artist has caught the significance of the *Yankee Clipper* in another painting. Its sleek, glistening hull is relieved by the rapier blades of the propeller. The power of steam locomotion is depicted in a canvas composed of the complexity of wheels and driving shafts, entitled *Rolling Power*. It has been acquired by the Smith College Museum.

Most imaginatively titled of the six new Sheelers is *Conversation*, which concerns itself with the play of wires, girder towers and insulators against a background of the crest of Boulder Dam, jumbled hillside and clean sky. Engineers and power men will recognize in this canvas their beloved stresses—tension, torsion, compression; and their favorite materials—steel and concrete—all re-engineered under the laws of art.

The machinery of a Brooklyn Edison turbine plant provides the theme of a metallic interior. The fat, serpentine form of a huge feed line is effectively contrasted by the foreground mass of complex machinery, each brought into a gun-metal harmony (see cover of the issue).

"Electricity has become as universal an element of modern life as fire, water, earth, and air were in the ancient world," says *Fortune*. "Sensing this universality, Henry Adams saw a relation between the powerhouse and the Cathedral of Chartres, between the Virgin and the dynamo; and, a generation later, R. Buckminster Fuller thought of this energy cycle throbbing continuously through the twenty-four hours as a model for the cosmos when he wrote: 'The Almighty opened with one hand the hot valve of absolute energy and with the other the cold valve of absolute time . . . the synthesis, no matter in what proportion combined, is always a degree of motion.'"

The Frick's Gauguin

UNDER ITS POLICY of stopping existing historical holes with well considered purchases, the Frick Collection, New York, has for the third time in recent years touched the field of French moderns. It has just acquired Paul Gauguin's *Tahitian Landscape*, through the Wildenstein Galleries, New York.

The painting dates from the early part of Gauguin's first visit to his South Sea isle of escape, from the years 1891-93. It was purchased from the artist by Ambroise Vollard, and it remained in his hands until 1937, when it passed into the collection of Mrs. Chester Beatty. The following year it was exhibited in London (under the title, *Monts Tahitiens*) at a show of "Tragic Painters."

With unusual modesty, the Frick announcement states that its Gauguin "records neither the heights nor the depths of his art."

The painting is related to those lyric landscapes of Brittany which the artist had been doing shortly before his Tahitian visit, during his so-called Pont Aven period. At that time he was endeavoring to substitute for the fleeting effects of Impressionism, a higher and clearer objectivity which would be more universal. The Frick picture is thus built of a series of flat, superimposed planes which are differentiated by color contrasts—pink, green and heliotrope. Except for one or two local accents, the scene might be European.

The present example is "more objective, more purely landscape," than the Frenchman's later work, according to the Frick announcement. "In it his spirit is not as yet tortured by his later effort to understand himself in relation to his adopted home. The longer he stayed in the South Seas the more involved he became in the life of the natives; and the greater the effort he made to translate into painting the mystery of their childlikeness, the more he lost his feeling for the conventional principles of pictorial design. Overemphasis upon the picturesque often seems, in the work of his last years, to make him forget the limitations of painting as an art. As arrangements of figures and symbols, his pictures, though sometimes of great splendor, become visions of a brooding complexity more barbarous than he knew or perhaps intended."

Two other purchases in the French modern field made since the Frick Collection became a public museum are a Cézanne *Landscape* and his *Uncle Dominic*.

Tahitian Landscape: PAUL GAUGUIN. Acquired by the Frick Collection



Under the Pinyon: MAHONRI YOUNG

Mahonri Young Reviewed in Retrospect

A RETROSPECTIVE SURVEY of work in three media by Mahonri Young, whose talent turns fluidly from sculpture to drawing, to painting and to printmaking, is on view at the Kraushaar Galleries, New York. Nearly 100 items, with the drawings most prominent in quantity, are hanging until Dec. 19.

Grandson of Brigham Young, the zealous American pioneer, Mahonri Young was born in Salt Lake City in the days when the west was still horse country, in 1877. He came to New York at the age of 20, entered the Art Students League, and then proceeded to Paris to study at the Julian Academy. Many of the drawings and watercolors on current display date from those early days in Paris. However, the show carries through several decades to examples made within the past few years. Many items were in the Addison Gallery's Young retrospective last summer.

A compelling serenity characterizes the oils

on exhibition. Taking off originally from Millet, and by temperament an admirer of toilers in the fields and of the sea, Mahonri Young has evolved a style of painting that is in complete harmony with the subjects that interest and stimulate him. Never light and never ponderous, the oils develop in a direction between those extremes, with slow rhythms and generalized forms dominating.

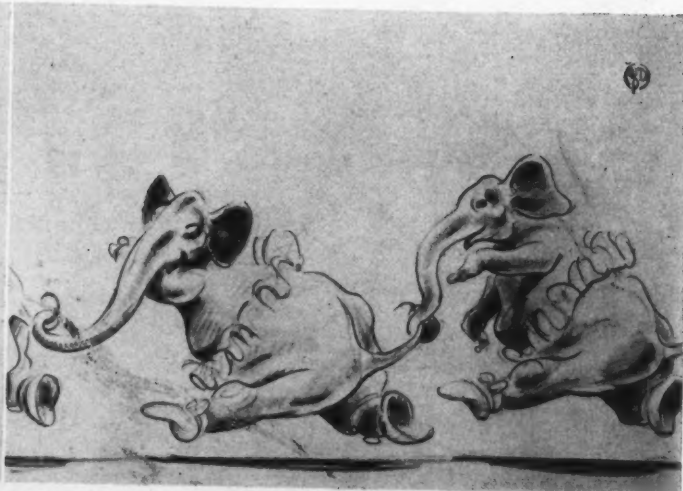
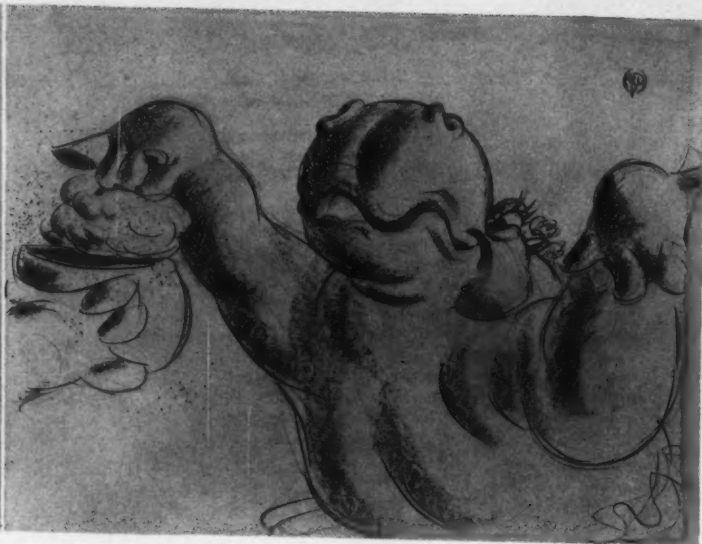
In later works, both oils and watercolor, the composition has expanded laterally to provide a more tightly woven picture. The canvases, *Rowan*, and the watercolor, *Pasture at Branchville*, are examples of this growth, which appears as a more particularized reality. These are in contrast to the earlier *Under the Pinyon*, which is perhaps heavier.

The many small drawings, catching unexpected phases of landscapes, people and objects, provide a sparkling interest in the show and attest to the artist's command of the pen and his assimilation of old master techniques. These have the easy economy and casualness of sure draughtsmanship.

The sculptures, as often happens when they are included in a painting show, lose out a bit on the score of display; the dark bronze color against a subdued background fails to project them as much as they deserve. However, they represent probably the artist's favorite medium. Boxers and working people are the subjects, treated with a factual and frank naturalism. They are testimonies to Mahonri Young's abiding faith in the average man, wherever he finds him.

Uncle Sam Exhibits Watercolors

Out of the recent, unique watercolor competition for 300 decorations for a Marine Hospital, conducted by the Section of Fine Arts, Uncle Sam has already picked his choice of the 300 and now has a large group of the remaining entries on view at the Section's gallery. Each painting, selected by a jury of Charles Burchfield, John Marin, Eliot O'Hara, and Buk Ulreich, is available for \$30, the same uniform price the Government paid. The Section's gallery is located at 7th and D. Sts., Southwest, Washington, D. C.



The Art of Fantasia

BEGINNING its press preview quietly, with the shadowy forms of musicians walking to their tired seats, Walt Disney's newest, most novel music-art film, *Fantasia*, initiated its run at the Broadway Theater in New York. The shadowy forms sharpened in outline, tiers of silhouettes blocked out abstract patterns on the screen and became a transition to the superb Disney abstractions that brought sight to Bach's *Toccata and Fugue*. As *Fantasia* unfolded it wrought a masterful fusion of the visual and aural arts, charging with colorful and imaginative vision eight selections of concert music played and recorded by Leopold Stokowski and the Philadelphia Orchestra.

Uniformly enthusiastic were the motion picture critics, more tempered were the music and art critics. Often curt, always concise *Time* reported that *Fantasia* as a whole "leaves its audience gasping."

The stuff of art that went into the making of this Disney synthesis has been sent from Hollywood to art galleries scattered from Maine to Oregon, among which are the Carroll Carstairs, the Harlow-Keppel and the Kennedy galleries in New York, all of which are exhibiting Disney originals through the month of December. Not the celluloid transparencies but the original drawings in pencil and ink, pastel and watercolor, are on display.

Some of the exhibited works were actually used in sequences of *Fantasia*, others are studies in which character and compositional problems were worked out. More than 10,000 of these drawings were made by Disney artists, and from them, 356 were selected by Guthrie Courvoisier of the Courvoisier Galleries for distribution to the nation's art dealers.

Their range in mood, technique and aesthetic plane is wide. On one end of this scale are the drawings of vast, moody cathedral interiors, and forest scenes in which stately trees assimilate the appearance of the sturdy columns and the delicate window tracery of a Gothic cathedral. At the other end are lively, humorous caricatures of the animals which in the film dance and cavort through Ponchielli's *Dance of the Hours* and the prettified Pegasi, centaurs and centaurettes that are featured in the controversial visualization of Beethoven's *Pastoral Symphony*. Equally contrasting are the colorful abstractions that, on the screen, come brilliantly to fruition, and the weird skeletal creatures who sweep, twist and float through eerie *Night on Bald Mountain*.

Praised by an Art Critic

Emily Genauer of the *World-Telegram*, one of the few metropolitan art critics to turn a thoughtful eye on the Disney opus, wrote that the visualizations ranged "from the thrillingly beautiful (the abstractions of Bach's *Toccata and Fugue*) to the appallingly banal and inaptos (Beethoven's *Pastoral Symphony*)."

Of the Bach passages Miss Genauer wrote: "Here are comet-like shapes shooting across the screen, lines agitated into sensuously beautiful patterns, undulating surfaces, areas of color penetrating each other like the separate tones in a chord, masses arranged in perfect equilibrium. The whole thing is a succession of beautifully colored abstractions, with sometimes faintly discernible in them the suggestion of violin bows or the strings of a cello or the curve of a bass viol. One or two of them recall Kandinsky especially. There were several related to the surrealist Miro."

Pointing out the close relationship between the visual and the aural arts, the *World-Tele-*



© Wide World

Where London Studio Was Published

COURAGE is a quality most deeply realized in adversity. Shortly after I received my October issue of *London Studio*, a little late but an unusually handsome issue, the above photograph came, showing the complete destruction of the firm's London offices by a German bomb (the magazine was published from the spot just to the left of the last standing building at the right). With the photograph was attached the following statement, calm, collected:

"The Studio Publications announce that their London office, located at 44 Leicester Square, was demolished by a land bomb on Oct. 19. Although they have sustained some losses in material, most of their stock of art books was divided among printer, binders and their country office in Essex. The Studio Publications announce there will be no shortage

of supplies from their catalog or Fall List with the exception of the famous *Studio Annual* which was completely destroyed. As there is not time to print again for the holiday season, the *Annual* will be redesigned for all-year-round-sale and will be published in the Spring. Fortunately no one was hurt when the building crashed and advice has come that *The Studio* has new London quarters at 66 Chandos Place in the same West-End district, besides their country editorial offices. Though slightly delayed the monthly issues of *The Studio* and *Art & Industry* will still be coming through."

We of the ART DIGEST staff, who have only the routine, peacetime worries of press-day, salute the carry-on courage of our spirited English contemporary. —PEYTON BOSWELL, JR.

gram critic wrote that "art—especially abstract art—while entirely apart from music and having its own laws and its own potentialities and limitations, is parallel to music in its dependence on sense impressions . . . That rhythm which in music is the measure of time, in a painting is the measure of space. Rhythmic design animates a painting just as in a musical composition rhythm animates what would be an uninterrupted tonal vibration."

Disney, Miss Genauer continued, "has never pretended to be more than a commercial artist . . . He has been content to leave the 'highbrow' stuff—the search for new forms, new harmonies, new aesthetic philosophies to the Picassos, Kandinskys, Legers, Miros, Marins. And art writers have written millions of words trying to interpret their findings. Now maybe we can quit."

"Ironically," she observed, "it turns out that Disney, the Hollywood commercial artist, may be a greater factor leading to popular understanding of these experiments than all the combined efforts of the modern paintings, the museum and gallery directors who have diligently presented their work and the art writers who have tirelessly discoursed on it."

Miss Genauer's appraisal: Disney "stands as one of the most original, daring and provocative artists in the country."

That Disney is a provocative artist is attested by the reams of serious consideration, conjecture and analysis devoted to *Fantasia* by art, music, motion picture and dance critics

in the New York press. His provocative spirit ranged beyond the limits of the field of art, and, in the case of Dorothy Thompson, provoked a columnist into a near rage.

Condemned by a Columnist

Coming like an off-key twang from a broken cello, Miss Thompson's "Minority Report" on *Fantasia* sounded a doomed, damning note. Miss Thompson, who is very jumpy these days, is the only one on record to attend *Fantasia* and come away with Nazis in her hair. After duly dubbing Messrs. Disney and Stokowski geniuses, the *Herald Tribune* columnist branded her viewing of the film "an experience," and wrote that "All I could think to say of the 'experience' as I staggered out was that it was 'Nazi.' The word did not arise out of an obsession. Nazism is the abuse of power, the perverted betrayal of the best instincts, the genius of a race turned into black magical destruction, and so is the *Fantasia*."

And again Miss Thompson: "If the man who turned against Napoleon had lived to see the inside of a Nazi concentration camp his torturers might have driven him mad by the performance of Mr. Stokowski and Mr. Disney."

This response to a serious fusion of several art forms will undoubtedly raise a quizzical brow on the Disney visage—Disney, who, during a trial run of *Fantasia*, explained to Theodore Strauss of the *Times*: "For the bass tones we used heavy rich colors and for the strings bright hues. See those bow tips dancing? Doesn't the music make you feel like that? And that streak of brilliant color—hear that flash of music? And here in the organ tones we tried to get a Gothic effect. . . ."

OPPOSITE PAGE—Seven typical drawings from "*Fantasia*" (copyright, Walt Disney Productions). Upper left and lower right, courtesy of Carstairs Gallery; middle center and middle right, Harlow & Keppel; upper right, middle left, lower left, Kennedy & Co.

December 1, 1940



The Cloud: JOSE DE CREEFT (Green Stone)

De Creeft Continues His March to Fame

ALTHOUGH the fourteen new sculptures by Jose de Creeft on view until Dec. 12 at the Georgette Passedoit Gallery, New York, reveal no changes in this artist's style, they staunchly maintain this sculptor's wide popularity among the critics.

As is customary in a de Creeft show, the range of materials is full of surprises. The sculptor works on everything, it seems, but plaster. He thinks now, as Henry McBride of the *Sun* points out, only in terms of the material at hand, which may be a piece of drift wood, or a heavy field stone. "In consequence there is a continual change of pace, change of cutting and change in the approach; sometimes soaring, as in the green stone figure personifying a *Cloud*; sometimes cryptic as in the *Man with the Child* in Russian pumice stone; sometimes ironical as in the head called *Queen of Spades*; and always decorative as in the *Garden Figure*."

De Creeft's work represents, according to Emily Genauer of the *World-Telegram* "some of the best sculpture being done in our time." The fact that there is no news in the matter of style changes does lessen the importance and pleasure to be derived from the present exhibition, she continued. "All have the exquisite rhythms, the enormous sensibility, the suavely continuous flow of volumes that are characteristic of this sculptor's work. And yet there is no sameness to them."

The vast amount of technical skill required of a sculptor before his work attains even the slightest significance creates the danger of the craftsman overwhelming the sculptor, wrote Margaret Breuning of the *Journal-American*. "In the case of Jose de Creeft, superb craftsmanship serves merely as a vehicle for creative imagination. The tremen-

dous difficulties of cutting direct in obdurate mediums is not the important feature of his work; rather it is his power to evoke from any chosen medium an original artistic conception that makes the idea and its expression one."

Though de Creeft's romping versatility defies his being placed in any definite category, Henry McBride found one common denominator that resides in all of the pieces, from the informal construction of a piece of driftwood and an old wooden pulley wheel (the two assembled into a symbol of industry) to the more heavily conceived pieces. This denominator is intimacy.

"The sculpture can be lived with in a house," said McBride. "The nearest de Creeft comes to in the monumental line is in his garden figures, but even in these the spectator does not wish to get far enough away to lose the texture. Texture, with de Creeft is important."

The Cupid in Art

Miss Irene de Bohus, young painter-protégée of Diego Rivera, who broke all ancient records recently by having three of her works purchased by the Metropolitan Museum, will wed in June the wealthy young Orlando Weber, Jr., of New York, who, at the age of 17, led a safari into Venezuela in search of the "umbrella bird," and who recently tantalized Park Avenue society by giving a reception at his luxurious 82nd Street home in honor of Helios and Aurora, a pair of rare parrots of the species called *Queen of Bavaria*.

"His romance with Miss de Bohus grew out of their mutual interest in art," reports the *World-Telegram*.

Eric Gill Gone

FROM ENGLAND comes word of the death, on Nov. 17, of Eric Gill. The noted sculptor and engraver, who had been ill for several months, died at a nursing home in Uxbridge. He was 58 years old.

Gill was born in Brighton, England, in 1882, and studied painting and sculpture at the Chichester Art School. From 1900 to 1903 he studied architecture under Douglas Garoe, but never practiced this profession although he was an honorary associate of the Royal Institute of British Architects. His principal works include Stations of the Cross for the Catholic cathedrals of Bradford and Westminster, a group representing Ariel and Prospero for London's Broadcasting House and a war memorial for Leeds University. The Leeds memorial stirred up a heated controversy because of its subject, the expulsion of the money changers from the temple—all of whom he depicted in top hats and frock coats.

Gill gained additional fame through his illustrations for books, which included wood engravings for the Limited Edition Club's volume of Shakespeare's *Henry VIII*, for a special edition of the *Songs of Solomon* and for a deluxe edition of Chaucer's *Canterbury Tales*. He also wrote a number of books on aesthetics, including his *Beauty Looks Unto Herself*, published in America in 1933. He became an associate of the Royal Academy in 1937 and an associate of the Royal Institute of British Sculptors in 1938.

Dorothy Kantner Quits

Once in a while an art critic, long suffering from the inroads made upon the art page by other departments, tells the city editor where to hang his hat. This happened out in Pittsburgh the other day, and now forthright, very quotable Dorothy Kantner is no longer art critic of the *Sun-Telegraph*, a position which she had held with distinction since 1935.

The *Bulletin Index*, Pittsburgh's weekly newsmagazine that out-times *Time*, told it this way: "Out of the *Sun-Telegraph* offices last week stalked angry Art Critic Dorothy Kantner, wiped the dust of the big daily off her trim shoes, flounced out to her Oakland apartment to cool off. . . . The stormy resignation climaxed a two-year battle between Critic Kantner and the city desks, exploded when her review of Carnegie Institute's current American show was condensed to 'an absolute minimum,' then docked eight more inches. Up to the desk went she, and resigned on the spot."

Bulliet Labels Sheets

C. J. Bulliet recently told his Chicago *Daily News* readers that a visit to the Findlay Galleries would give them a view of a "great American painter in his young maturity"—namely, Millard Sheets, who was exhibiting a group of watercolors from the past two or three years. Sheets, claims Bulliet, is one of the few American artists he would label "significant." Most encouraging to this critic is the fact that Sheets' "mental attitude" will not permit him to rest on the laurels which he has won during the last decade, but has progressed "astonishingly beyond the Sheets of even 1939." At 30 he has "just crossed the threshold of a great career."

In the California landscape, Sheets "found strength where most people see only sentimental beauty." Bulliet's verdict: "Sheets has the enthusiasm for life and for the affairs of man that was so great a factor in the making of Rubens. This, plus an eager desire and a frenzied ability to paint."

Telfair's Director

ALONZO M. LANSFORD has been appointed the new director of the Telfair Academy of Arts and Sciences in Savannah, Georgia. The Academy, founded in 1875, has been without a full-time director since the death of Carl Brandt in 1925, although the late Gari Melchers, famous American painter, served in an advisory capacity for several years.

Lansford was formerly director of exhibitions for the Federal Art Project of New York and New Jersey, and director of the Federal Art Gallery in New York City. Energetic and progressive in his conception of art's place in community life, Lansford is by birth and cultural background a Southerner—he was born in Florida 32 years ago of a Georgia-born father and graduated from the University of North Carolina. Having studied later at the Pennsylvania Academy of the Fine Arts, he is also an artist in his own right. Among his other achievements is notable success as an illustrator and writer.

The new program of the Telfair Academy will be formulated along the lines of community service and will be integrated with the social and economic life of beautiful, historic Savannah.

Corcoran Biennial Dates


The Corcoran Biennial exhibition of contemporary American painting will be presented in its 17th edition from March 23 to May 4, at the Corcoran Gallery of Art in Washington, D. C. The William A. Clark Prize Awards, initiated by Senator Clark at the first Biennial in 1907 and later perpetuated by him through an endowment, will be made again, offering prize-winning artists \$5,000.

All living American artists are eligible to submit oils that have not before been publicly exhibited in Washington. Canvases must be in the hands of the New York jury not later than Feb. 25 and at Washington not later than March 3. Details will be found in the *Digest's* "Where To Show" (page 34).

Art—Marches On!

"I want to be a symbolic mural painter. I want to be on my own. I don't want to be just another butterfly."—Miss Mary L. Abbott, recently elected "glamour girl for 1940-41."

AMERICAN PAINTINGS
1800 - 1870



"Whaling Ship" J. D. Thompson
Cl. 1855

MARINES—Clipper Ships—Yachts—
Steamers—Views of Ports

PORTRAITS—Ancestors for those who
have lost theirs

LANDSCAPES—Thos. Doughty, A. B.
Durand and the like

GENRE—These are our specialty

Harry Shaw Newman
The OLD PRINT SHOP
150 LEXINGTON AVE. at 30th ST.
ASHland 4-3950 Est. 1896



Breaking Ground at Bethel: ROGER MEDEARIS

New York Critics Accept Benton's Challenge

THOUGH he isn't currently a New York exhibitor, Thomas Hart Benton of Missouri has again appeared in all the city's art columns, this time through an exhibition of paintings by 15 of his students at the Associated American Artists Gallery. Lengthening the columns of space which the show rated were two argumentative stimulants: (1) regionalism, which was the basis of the show, and (2) the hostility of critics to teachers who mold all talents in their own image. For seasoning, Benton added this challenge: "We defy any school in the country to produce anything comparable in the matter of all around technical excellence."

On view through Dec. 4, the 58 exhibits by Benton's students are technically sound and reflect a sincere attachment to the region that inspired their themes. The exhibitors, ranging in age from 19 to 30, all trained at the Kansas City Art Institute.

Coming to Benton's challenge, Edward Alden Jewell of the *Times* wrote that "anything submitted in competition will have to be pretty good on the technical count. There's no denying that . . . Technically, the work is splendid." In this he was backed by the *World-Telegram's* Emily Genauer, who can hardly be listed among Benton's boosters, and by the *Herald Tribune's* Royal Cortissoz, the most implacable champion of technical proficiency of them all.

"As regards most of these students I found myself indifferent to their 'regionalism' but quickly responsive to their workmanship," wrote Cortissoz. "William McKim, in his illustrations for Aesop, is indubitably a capable craftsman. So is Jackson Lee Nesbitt, in his well drawn *Street Car* and in his agreeably Ruysdaelish *Ozark Bridge*." Roger Medearis, he wrote, "emulates the mannerisms" of Benton. But "all of the exhibitors show the benefit of discipline in drawing. Indeed they are almost too meticulous about it and overfond of delineating detail, as witness Robert Elton Tindall in his suggestive *Winged Victory* or Bert Marvin in his *Whistling Marmot* or W. Lewis Bogart in his *Pinyon Pines*. But greater breadth will come with the passage of time." Meanwhile, the *Herald Tribune* critic concluded, "Mr. Benton is grounding his pupils in the right way and I venture to cry 'Bravo!'"

In the matter of imitative studying, Ben-

ton led with his chin when he wrote in the catalogue introduction: "Those uninitiated in the history of art may say there is too much of Tom Benton in this stuff." And, initiated or uninitiated, that's exactly what the New York critics did say. To Emily Genauer all the exhibitors but three "are such patent imitators it isn't even funny. It's tragic, because they're so well-equipped technically."

"Withholding the names of most of the present artists," wrote Edward Alden Jewell of the *Times*, "the gallery might just as well label the pictures instead 'School of Benton.' Would that, from their point of view, suffice? If so, this department has nothing further to say except that it could get along quite nicely with Benton as monologist, minus the supporting cast."

"What represents pure gain," summed up Jewell, "is the fine technical competence these young artists have acquired in the course of their tutelage. Equally apparent is the fact that most of them will have to travel rather a long way yet before they are in a position to prove themselves creative artists."

In closing her review, Miss Genauer referred to those exhibitors whose "sparks of individuality" had withstood the impact of Benton's style: "Robert MacDonald Graham, Jr., whose work has a particularly appealing luminosity, is one of them. Frederick James, whose watercolors have a breadth and a plasticity Benton himself doesn't approach, is another. Robert Elton Tindall, whose still lifes are notable for their dark tonal and textural harmonies, is a third."

Royal Cortissoz, leaving the Benton student show to review the one-man exhibit of Philip Reisman in the same gallery, found that the students, technically, offered "worthwhile admonitions" to the older exhibitor.

"Childish" Klee

"Klee, as you may remember, is 'childish' beyond even Matisse. He is as 'childish' in fact as that great and profound British mathematician, Charles S. Dodgson, who, as Lewis Carroll, wrote *Alice in Wonderland*. Any child of 5, you will be informed by the Sunday morning art critics and various 'sanity in art' people, can duplicate the paintings of Klee."—C. J. Bulliet in *Chicago Daily News*.



Naomi: SIMKHA SIMKHOVITCH

Simkhovitch, After 10 Years, Seen in Solo

THOUGH SIMKHA SIMKHOVITCH has not held a one-man show for a decade, he has, during that period, been included in most of the nation's important group exhibitions. This month, in a solo exhibition at the Midtown Galleries in New York, he is summing up the progress hinted at in his infrequent appearances during the preceding 10 years.

Simkhovitch early evinced interest in eloquent color. He has retained that interest, adding to it an absorption in the problem of molding form that exists solidly in space. The two interests fuse in the more recent canvases of the Midtown show to evolve such sound exhibits as *The Tune*, picturing a seated and a standing figure; *Wash Day*, which de-

picts three full-bodied laundresses hanging clothes; the two children's portraits, *Sonya With Fruit* and *Naomi*, and the strong *Anne*.

Two related works are *The Swimming Hole*, which Simkhovitch has built up and integrated with expertly handled color, and the large *Prize Fighter and His Girl*.

Providing a contrasting note to the show, which remains on view through Dec. 21, is a series of landscapes which in mood grow logically out of the Connecticut countryside they picture. Important examples are *Early Morning in Connecticut* and *Bedford Village*, the latter a particularly successful transcription of the tree-bowered stillness of a deserted street in a small New England town.

Sir Evan Charteris

Sir Evan Charteris, noted English lawyer and art expert, died Nov. 16 at Pangbourne, Berkshire, at the age of 76.

Author in 1927 of a biography on his friend, John Singer Sargent, Sir Evan was a graduate of Eton, was active in the English armed forces during the World War, and was an important collector of modern pictures. He was chairman of the National Portrait Gallery in London from 1928 on, and since 1934 had served as chairman of the Tate Gallery.

During the Spanish civil war Sir Evan worked on the international committee formed

in Paris to arrange for the removal of the Prado art treasures to Geneva. Prominent also as an historian, he authored several volumes on the roles played in history by his Scottish forefathers.

Art Sale at Pen and Brush

Paintings and craft exhibits by members of the Pen and Brush Club in New York will be on display from Dec. 2 to the 15th in the Club's galleries. All exhibits will be priced to meet the Christmas demand for gift objects of art.

Aquarelle Survey

A SELECTION of seventy-seven contemporary American watercolors, selected to represent artists from all parts of the country, is on view at the Worcester Museum until Dec. 15. This large show takes the place of the former Worcester Biennial, which has been postponed until next season.

The new exhibition surveys American achievement in a department in which many critics consider America as highly accomplished as any other country. It is a medium which is certainly better liked here on the part of the public than in any other country.

The Worcester show includes work by the leading watercolor exponents such as Charles Burchfield, George Grosz, Edward Hopper, John Marin, Reginald Marsh, Waldo Peirce and Andrew Wyeth. Others less known display a consistently high standard, among them, a former student at the Worcester Museum School, Leon Hovsepian.

Two recent additions to the museum's permanent collection are included in the exhibition. These are *New York from Weehauken* by Reginald Marsh, and *Vermont Landscape* by Dean Fausett.

A Memorial for Six

The ever-active Print Division of the New York Public Library has organized a group memorial show, honoring six American print-makers who died within the past year. The artists are Earl Horter, C. H. Woodbury, C. Jac Young, George C. Wales, Dwight Sturges and A. N. MacDonald.

The half dozen represent a wide range in style. Woodbury's free line, "firm and expressive in its apparently errant swirl" is most effective in his sea pieces where the transparent movement of water is indicated with great economy. Horter wandered among the picturesque buildings of the world, in New Orleans, France, or Holland, which he pictured with a sure sense of chiaroscuro and pattern. The fine tradition of line engraving is represented by A. N. MacDonald; C. Jac Young preferred brisk snow scenes; George C. Wales favored sailing, and Dwight C. Sturges was most inspired by human characters.

Gordon of Canada Dies

John Sloan Gordon, a leader of the Canadian impressionist movement in art, died Oct. 12 at his home in Hamilton, Ont. He was 72.

Represented by several canvases in the National Gallery at Ottawa and in the Grange Gallery in Toronto, Gordon is known in the U. S. through a ceiling decoration in the Congressional Library in Washington, executed in 1895 while he was practicing his art in Paris.

Wisconsin Keeps Curry

Two grants of \$20,000 each from the Thomas Evans Brittingham trust fund will make it possible for the University of Wisconsin to keep on its staff, for another five years, the artist, John Steuart Curry, and the pianist, Gunnar Johansen, according to the *Badger Quarterly*. Grants from the same fund brought the two artists originally to the university—Curry in 1936, and Johansen in 1939.

To Boston via Billy Rose

Excerpt from Leonard Lyons' column in the *New York Post*: "When Eleanor Holm learned that a Boston museum was going to exhibit some of the masterpieces owned by Husband Billy Rose, she said: 'Anything can happen in this world—when a carnival guy and a backstroke swimmer have Titians to lend to a museum in Boston!'"

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Rouault's Religion

REVIEWING the important Georges Rouault retrospective exhibition at the Boston Institute of Modern Art (on view until Dec. 8, after which it will go on a nation-wide tour), William Germain Dooley, critic of the *Boston Transcript*, ranked Rouault as the greatest of modern religious painters. Mr. Dooley:

"Lone figure among the great living artists, Georges Rouault sends all his brooding, dramatic, mystical qualities in Boston's retrospective exhibition. In contrast to his placid, partially circumscribed life, these oils, watercolors, gouaches, tapestries and prints are vivid testimonials to a talent unsurpassed in its special field since the anonymous masters of the 13th century. Or, to put it another way, he is the greatest religious painter of the modern world.

"Nor do we mean by this extravagantly unprofessional statement that he is merely the most gifted ecclesiastical hack for denominational building contractor. Rouault is great in a larger meaning in that he conveys, through his work, a sense of the deep emotional drive that, while highly personal, is of the universal simplicity and power of an earlier Christianity. The bold line, the fierce emotion in every stroke and sudden transition of tone, the essential pathos and sympathy with the idea behind the subject, all convey the impression of a surge of force, far beneath and far beyond the mere presentation of distorted iconography or the subjectivity of approach.

"This is true in the great majority of his work, whether it be of the religious scenes, or the circus, the figure studies. Drawing upon the glazing skill of the Abbe Suger and his medieval Ile de France scholastic technique, he gives his New and Old Testament interpretations a touch of the grim majesty of the Byzantine. The secular work has the undisciplined strength of contemporary expressionism. But all of it, whether crucified Christ or clown, courtesan, judge or drooping dwarf, has one dominant overtone. And that is compassion. Not feminine pity but rather an inspired compassion of encompassing understanding that never loses its virility.

"In this sense, in our opinion, lies the true greatness of the man. Toulouse-Lautrec had it, but in a bitterly warped version; Picasso's harlequins and saltimbanques are distant cousins, far too intellectualized and aloof; Damiere and Goya used the same magnificent perception for purely surgical operations of a destructive nature; Hogarth, beside this, becomes a petty moralist; and most of the Renaissance religious art seems to be a superb pageant of the new learning rather than of profoundly moving personal conviction."

Prints and Drawings by Sculptors

An exhibition, "Prints and Drawings by Sculptors," emphasizing the draftsmanship and sensitivity to line of sculptors, is being held, until Dec. 29, at the Baltimore Museum.

dh

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The Cut: HELEN SAWYER

Critics Highly Approve Helen Sawyer

WITH A GROUP of 23 oils—"paeans to paint," as Edward Alden Jewell of the *Times* characterizes them—and an additional group of watercolors and drawings (the latter are signed Henka), Helen Sawyer is holding an impressive debut exhibition at the Milch Galleries, New York, on view until Dec. 7. In private life she is Mrs. Jerry Farnsworth, wife of the well-known American painter.

"She paints with communicable relish," wrote Jewell, praising the artist's keen appetite for the oil medium. And the paintings are more besides, "evinced on the artist's part a fresh, uninhibited eye for color and for bold harmonies. Some of the landscapes may be deemed a little disconcertingly inclusive; on the other hand, there is often strength in the composition, just as there is wont to be an element of happy warmth, even of joyousness, in the mood articulated."

This joyousness was the outstanding quality of Helen Sawyer's work in the opinion of Margaret Breuning of the *Journal-American*.

In the several flower pieces Miss Breuning found "a radiance and profusion, that pours a new content into a well-worn mold of flower painting yet in ordered sequence of design." Her only criticism was, similarly, an occasional crowding of detail in the otherwise clear and sensuous landscapes.

The same frank enthusiasm for Miss Sawyer's work was shared by Emily Genauer of the *World-Telegram*, who said that "rarely does one come on a debut exhibition as deeply satisfying." "There can be no hesitancy of her talent," continued Miss Genauer. "Hesitancy, floundering, and sloppiness are nowhere evident. Strongly evident are the warmth of her colors, her poetic approach and the vigor and breadth of her technique."

Such rare agreement among the critics on a first one-man show augurs well for the artist's career. Removal now of complexity of detail and more intense simplification of statement should, by her next show, set Miss Sawyer 100 per cent right with the critics.

John Sloan Explains Art Week Prices

PUZZLED by the numerous \$2,500 price tags that blossomed forth on paintings during National Art Week—an event that was supposed to put good art into the homes of "just plain folks"—the editor of the New York *World-Telegram* sent a reporter around to interview John Sloan, veteran of the battle of aesthetics vs. shekels these many years. Why the high price of art? was the assignment given the reporter.

Pacing the floor of his Hotel Chelsea studio and "running long fingers through slightly longish white locks," Sloan philosophically told the reporter: "An artist has to pay a good deal of rent in order to have a nice place to store his unsold paintings."

The main thing that an artist is up against, Sloan explained, is that "people consume our product without buying it. Few people in this country feel secure enough of the commonplace human necessities to have anything to spare for art. Art today falls in the same class

as fur coats. If it's expensive, everyone thinks it's good."

As one of the main causes of high prices Sloan cited "over-praised" foreign work. "We're just as good as the foreign artists," he said, "but we have to show we're good. So the prices stay up."

The *World-Telegram* paraphrased Sloan: "In other words, it's all your own fault if you have to pay \$2,000 for a painting instead of \$200. If you knew what you wanted and you bought one painting a year instead of one a lifetime, you could have as many originals in your home as grandmother had in hers."

Sloan thinks Art Week should become a yearly affair, because "it will continue to cultivate the layman's improving taste." He hopes it will bring back the old-fashioned notion that you buy a picture because you like it, not because someone says it's good.

"If we could only take the snobbishness out of art!" lamented Sloan.



The Docks at Gloucester: GORDON GRANT

Seamen, the Sea and Gordon Grant

GORDON GRANT'S annual exhibition of Gloucester watercolors, which, ere it gets fully hung, is always replete with the Red Stars of Sale, is now on view at the Grand Central Galleries, New York (Terminal Branch), until Dec. 21.

The fisherman, his life, traditions and daily activities furnish Grant with an inexhaustible subject, for, no matter which way he turns in the environs of Gloucester or further out on the deep Atlantic, his artist's eye perceives a fresh reason for pulling out a square of white paper and dissolving onto it a crisp transcription.

Though he handles sun and shadows with most convincing reality, Grant fully enjoys a foggy scene in which human bulks covered in heavy sou'westers move silently about at water's edge, on their not always happy tasks. But the full sun is Grant's best ally in his art. It performs with joyous effulgence in such paintings as *Hill Top*, *Gloucester Harbor*,

and innumerable other views of the slow-tempered New England town.

The dirty-faced little trawlers that sail out of Gloucester to scour the Grand Banks are in almost every picture by Grant. He likes their busy movements around the harbor, in and out, and he understands the work they perform. In one painting of several yachts and a large schooner, the artist has revealed his aloof disrespect for pleasure boats. They skip and skim over water in a hurry to get to nowhere more important than a buoy, serving as a finish line, while the heavy schooner plods a slow deep furrow into the bosom of the sea, headed for the fishing grounds where there is hard work and harder weather.

The back streets of little New England seacoast villages provide several inspirations for snug, sun-warmed paintings, in which the chaste white houses maintain a poised dignity. For everything has dignity that, pertains to seamen, in the eyes of Gordon Grant.

For the Belgians

A BENEFIT AUCTION of antique and modern art donated by art dealers and collectors will be held at the Arden Galleries, New York, on Dec. 9, for the benefit of the Belgian refugees in Britain. The auction has been organized by a group of New York society women headed by Mrs. Benjamin Philip Watson.

The total of 18 works to be auctioned include sculptures by Maillol, Zadkin, Renee Sintenis; paintings by Dufy, Klee, George Constant, Boris Grigoriev, Emil Ganso, Kristian Tonny, William Paerels; woodcuts by Kathe Kollwitz and Frans Masereel; a Flemish 17th century painting; a watercolor by Nolde; and drawings by Cornelia Van A. Chapin, Helleu and Louis Raemaekers.

The auction will be held at 5 P.M. with Walter O'Keefe presiding at the block. All proceeds will go to the 28,000 homeless men, women and children who are now taxing the facilities of British relief organizations.

Among the donors of art works are the Harriman, Kleemann, Lilienfeld, Silberman, Bignou and Weyhe galleries, and Miss Cornelia Van A. Chapin, Pierre Matisse, and Curt Valentin.

Mrs. Heinemann Dies in N. Y.

Mrs. Mimi F. Heinemann, refugee art dealer and former head of the internationally known Heinemann Galleries, Munich, died Nov. 20 at the home of her son, Paul J. Heinemann, in New York City. She fled Germany last year at the age of 56, after the Nazi government had confiscated her property, business and her art collection valued at \$1,500,000.

Succeeding her late husband, Theobald Heinemann, as head of the firm, which fostered young German artists and also executed many important old master transactions, Mrs. Heinemann was detained by German authorities until her son had arranged payment for her release. She arrived in New York last December. Prior to the World War the Heinemann Galleries operated a New York branch at 52nd Street and Fifth Avenue.

Surviving Mrs. Heinemann, besides her son, are another son, Fritz D. Heinemann, a sister, Mrs. Elsa Haas, and four brothers, Julius, Herman, Fritz and Curt Schulein of New York.

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Frank Dudensing Passes

Frank Dudensing, retired New York art dealer and father of F. Valentine Dudensing, head of the Valentine Galleries at 16 E. 57th Street in New York, died Nov. 16 at his home in Yonkers, at the age of 78.

A native New Yorker, Mr. Dudensing was the son of Richard D. Dudensing, a noted steel plate engraver. Frank Dudensing developed the first gelatin prints in color and was active in bringing early examples of the work of the School of Paris, the Impressionists, the Basques and the Expressionists to this country.

Surviving, in addition to F. Valentine Dudensing, are two other sons, Richard of Bronxville and Leroy of Mount Vernon, who carried on the Dudensing Galleries for several years after the retirement of the father.

Rogers Lectures in Baltimore

Meyric R. Rogers, who was formerly director of the Baltimore and the St. Louis museums, is returning to the Baltimore institution on Dec. 13 to deliver a lecture on "Milles the Sculptor." Rogers is now curator of decorative arts and industrial arts at the Chicago Art Institute.

Designed to Provoke

SETTING OUT deliberately to challenge visitors to the Walker Art Center in Minneapolis, J. LeRoy Davidson, the Center's exhibition director, organized a show of canvases and sculptures of the type that stir the uninitiated to anger, or bore or puzzle him.

Calling his exhibition *Unpopular Art*, Davidson has assembled, with the aid of New York dealers and private collectors, 24 exhibits including such provocative items as Kandinsky's *Deep Brown*, a non-objective canvas; Miro's surrealist fantasy *La Terre Labourée*; Tanguy's eerie *Suspended Time*; examples of African primitive sculpture, Buddhist stone carving, an Aztec mask, and excellent specimens of Chinese painting and ritual bronzes.

"It's an ingenious exhibition," wrote John K. Sherman, critic for the Minneapolis *Star Journal*, "splendidly mounted. . . dramatically lit and arranged. . . By means of descriptive captions Davidson has done a shrewd job of wooing the spectator into understanding why grotesqueness, distortion and abstraction have been used by the artist—what the meaning is behind the apparently meaningless."

Davidson ends his introduction to the show's catalogue with this plea for open-mindedness toward the unfamiliar: "To the person who honestly looks at these works without prejudice, without demanding that the artist repeat hackneyed themes, who will look at past arts not as the work of untutored primitives but as the work of people who were modern in their own day and who produced great works that were appreciated by their contemporaries—that person will find that he has opened up richer avenues of enjoyment."

The "Unpopular" exhibition, which will remain on view through Dec. 29, was staged in co-operation with the local WPA art project. An added feature is a questionnaire on which each visitor will be asked to note his special likes and dislikes. The tabulated result, when announced, will be reported in the *DIGEST*.

It's Born of Faith

"Good taste is not instinctive but acquired. All native tastes are bad. The taste of the young in music is abominable, in literature execrable. Good taste grows slowly through the effort to understand what is beyond us, the endeavor to appreciate what we cannot yet understand. It depends on our willingness to be bored with what is good in order to become bored with what is bad and so demand something better. In short, it is born of faith, the faith that the kingdom of Beauty can neither be purchased by dollars nor taken by storm, but must be approached by a process of trial and error, a willingness to learn, and the humility which is prepared to accept on faith and the judgment of others what it cannot dare to reject on its own."

—C. E. M. JOAD,
in *Scribner's*, via *The Readers Digest*.

Layton Not Dayton

Gloria Layton, one of whose canvases was included in the annual exhibition of the Allied Artists (Nov. 15 *ART DIGEST*), is a model who a few years ago suddenly found herself painting instead of posing; and, to quote her, is "very much surprised by it all." Her inclusion in the Allied show brought both pleasure and pain—pleasure at the acceptance of her example of self-taught art, pain that both the show's catalogue and *THE ART DIGEST* garbled the spelling of her name. It's Gloria *Layton*, not *Dayton*, as it unfortunately appeared in these columns.

December 1, 1940



Waterfront: CHARLES DROGKAMP

Drogkamp Exhibits at Carnegie Hall

A MINGLING of numerous New York City, West Indies, Yellowstone, and ghost town landscapes by Charles Drogkamp at the Carnegie Hall Art Gallery, New York, presents a fullsome view of this New York artist's recent work. It is Drogkamp's first one-man exhibition in three years, and will continue until December 8.

Warm colors and a heavy impasto are marshalled oftentimes into compelling compositions. Several of the New York City oils are angle views from an upstairs window looking down upon the street, and two or three of the West Indies scenes of black diving lads are similarly arranged. An intensity of form and pattern is thus achieved by omission of the well-worn horizon. In these latter pieces, with their boats bobbing on the sunlit water, the

artist creates a real and unstudied feeling for the sea's evanescent surface.

The landscapes from the western desert lands and mountains are loaded with pigment, yet escape any feeling of ponderosity, by a clarity of design. The colors are often over-picturesque, as desert colors actually are, and in one ghost town view the entire scene is flooded in purplish mauve. Several of the Yellowstone scenes, including one small view of a road turning at the foot of a mountain, run a wider gamut of nature's colors and still are fitted into a convincing set of values.

However, the remarkable uniformity of work in the 35 oils attests to the kind of soundly trained talent that does not wait for the capricious muse, but goes to work directly on nearly any scene.

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FIFTY-SEVENTH STREET IN REVIEW

ART WEEK accounted for one gigantic and nearly a hundred smaller exhibitions during the past fortnight. The main show was held at the American Fine Arts Gallery where several hundreds of oils, watercolors, prints, photographs, crafts and sculptures were on exhibition and sale. At present writing, the total sales amount to only 50, with the \$10 prints leading the field. The highest sale price is \$500 for a Warren Wheelock sculpture.

The price tags at this show hovered around \$200—\$350 for much of the unfamiliar work, and nearer \$1,000 for paintings by the well known artists. Some of them put on prices as high as \$3,000. They got a scolding from Emily Genauer of the *World-Telegram*, who asked did they think artists were the only ones hit by the depression. However, Miss Genauer could not bring herself to blame the artists entirely, and she concluded that the only real answer to artists making a living "is the continuation for the time being of some sort of government patronage."

A Woman's Intuition

There is a new Loren MacIver show at the Pierre Matisse Gallery which indicates steady progression by this young woman painter. Her freedom of vision and whimsical manner are bolstered by increasing technical command. The paintings range from the muted to the tumultuous color keys, with a pastelish surface feeling. Miss MacIver peers about the world like a free soul. She brings a side-walk, with hopscotch chalk marks on it, right up to the spectator's nose; she takes a cabin apart and lays its four walls down on the grass; she presents, with a "Here, look what I saw!" enthusiasm, everything from the tracks of a snail in the sand to a case of faded Etruscan vases in a museum.

Wax Sculpture by Hidalgo

Tiny colored wax sculptures of Mexican people and religious icons by the Mexican satirist, Luis Hidalgo, provide an unusual show at the Arden Galleries. This sculptor, endowed with a keen sense of character and humor, has developed a technique in wax sculpture that even defies the eye. For example, he treats the wax so as to simulate the weave of a fabric. He has devoted considerable time to the study of chemistry in order to perfect his secret process and the sculptures are said to withstand heat at 110

degree F., and to retain permanently their strong colors. The figures are made with expert feeling for the grace of movement. Each figure is enthroned within a metal box which has been embellished in the traditional Mexican manner with stamp markings. The richness in color of these wax figures is in itself an achievement.

Lehman's "Best to Date"

Speaking of strong color, there is a new show of watercolors by Irving Lehman at the Uptown Gallery, and in it the artist has pushed the power of pigment almost to straining point. Lehman ranges technically from the abstract to the comparatively representational in his landscapes, which include several views of Gloucester as well as cityscapes.

Melville Upton of the *Sun* gave his critical blessing to *The Haul, Gloucester Harbor* and *Idle Men*, and pointed out that Lehman "elects to employ something of an expressionist manner in which getting his idea across is of first importance and the realistic niceties of form are left to take care of themselves."

In his *New York Times* review, Howard Devree characterized the artist's present watercolors as his best to date. Lehman, he wrote, "is a bold—sometimes too bold—experimenter; but he has worked through a period of too solid and too lurid color into a new approach in which we find more sense of drawing and construction and a subtler use of color." Devree liked *The Haul*, too, and named as "among Lehman's best things to date," his *Morning at the Bay, Sails in the Wind* and *Sand Barge*.

Pike vs. California

One of the popular current shows is the annual pre-Christmas appearance of John Pike with a new set of watercolors at the Ferargil Galleries. Pike woos the fact, like every New Englander, and he does so with a technique entirely in the New England tradition. This, laid down by Homer and Sargent, continued by Costigan, Whorf, and others, and now appearing further expanded in the watercolors of younger men like Pike, is a tradition that respects the wetness of watercolor and the aspects of naturalism. The current prominence of the School of California watercolorists, who paint with warm rather than chilly tonalities,

Bowling Green: IRVING LEHMAN. At the Uptown Gallery





Beggar by the Park: JOHN PIKE
At the Ferargil Gallery

should stir up some regional competition between the Atlantic and the Pacific methods of painting.

In spite of an occasional penchant for letting a tree or shrubbery dilate emotionally, Pike remains on the whole crisply New Englandish, even in such dappled woodland interiors as *The Short Cut* and *Wading*. He remains faithful to the precept of wetness in views like *Spring in the Mountains*; and he uses light to greatest effect in his *Cabin in the Snow* and *Dusk*, the latter of which is one of his best yet.

World-Travelled Artist

Alice Conklin Bevin has recent paintings on view at the Studio Guild during the first two weeks of December. This well known and much travelled artist presents a broad scope of subject matter, ranging from North African subjects, through Breton fishermen, to a group of family portraits. The latter, especially her own self-portrait, are presented with strength and simplification and lack a disturbing emphasis upon the sultry-eyed prettiness of other portraits in the show. Among the landscapes, *The Loches*, despite a too-sharp dividing line down the center of the canvas, is best handled in color. The artist is best when she is decisive and straightforward, rather than when she is picturesque.

Draper Debut

At his solo debut at the 460 Park Avenue Gallery, William Draper found the critics divided on his work. Carlyle Burrows of the *Herald Tribune* liked best his portraits, though he found more freedom in the landscapes. As a portrait painter, he said, "Mr. Draper is competent all the way."

Melville Upton of the *Sun* was inclined to feel that "the artist shows to greatest advantage when he is entirely on his own as in such compositions as *Boardwalk* and *The Fair*. In these, he shows he can handle crowds with ease, while his color takes on an added richness and variety."

The *Times* reviewer, Howard Devree, dissented on both the portraits and the compo-

sitions—"the former suffering from self-consciousness and some of the latter from a rather diluted Corbino influence."

Five Contemporaries

The Lilienfeld Galleries' recent four-man show by B. J. O. Nordfeldt, Lyonel Feininger, Werner Drewes and Paul Mommer was revealing on several scores. It demonstrated definite progress on the part of the artists, and it brought together into a happy harmony the work of wholly individual talents. The Paul Mommer oils showed the most advance. He has turned from landscapes and is now doing large figure studies, and with considerable more assurance.

Of the Nordfeldt group, the outstanding was a vivid still life, *Pumpkin and Striped Cloth*, which is spatially one of his best pictures to date. Instead of pure abstractions which Werner Drewes generally exhibits, he showed vigorous semi-abstractions, marked, as Upton of the *Sun* noted, by "his customary acidity of statement." The Feininger oils were among the artist's best, ranging in mood from the serene *Breakwaters* to the more dramatic landscapes. "They affirm," wrote Devree, "Feininger's sterling and sometimes spectacular craftsmanship."

A new show at the Lilienfeld Galleries presents the work of the American contemporary, Manfred Schwartz. Somewhat in the impressionistic vein and consequently colorful, his paintings have both form and humor.

Imaginative Landscapes

For imaginative subject matter this fortnight, the award must go to the artist presented at 460 Park Avenue—66-year-old Robert T. Francis, who retired from textile manufacture to paint pictures. The world that he paints is not, seemingly, of any particular locality. The landscapes are paintings of the world as it was in the beginning, while in that half-molten condition out of which formed mountains, streams and valleys. There is a loneliness in his brownish landscapes which evokes a hushed feeling that the cosmos is at work. Rarely is a human figure introduced, and then only to make vaster the scale of the landscape. Among the most successful of the Francis paintings are the light-flooded *Distant Horizon*, the looming *Unconquered Peak* and the misty, questing *Little Man, Where Now?*

Frederickson Grows Steadily

From his recent show at the Schoenemann Gallery, F. Lyder Frederickson was found to be "more persuasive in color and more accomplished in his ability to evoke mood," than in any previous show, according to Howard Devree of the *Times*. This was true "notably in the dark marine presented to the Norwegian Relief and in *Sleeping Boy*, with his green, blue and white gradations. . . . Frederickson's work is honest and forthright and grows steadily in assurance." Melville Upton of the *Sun* liked one of the portraits, a "particularly pleasing one of a young girl," but was "inclined to rate his landscapes higher," especially the New York city views.

Women's Group Show

A panel of nine women painters will hold forth in oil and watercolor in a group show of five paintings each at the Argent Galleries



Portrait of Betty: ALICE BEVIN
At the Studio Guild

from Dec. 2 to 14. The show includes work by Dorothy L. Feigin, Virginia Carleton, Jane Peterson, Lucy Hurry, Mary Karasick, Hazel Paden, Katherine Pagon, Elizabeth P. Oliver, and Ethel B. Schifferly. Another attraction running simultaneously with this show will be pencil drawings by Rose Kappel, who is the wife of the well known etcher, Philip Kappel. A teacher of art in the New York public high schools, Mrs. Kappel has had several previous New York exhibitions.

The Haute Monde

Channing Hare, New York portrait painter to European royalty and American celebrities is "endeavoring to do in painting for his generation what Marcel Proust did in writing for his: to document the *haute monde* of art and society." However, mixed with the dukes, duchesses and princes in his paintings at the Kleemann Gallery, beginning Dec. 2, will be gypsy women, ragged old scissor grinders, a little colored girl, and others of humble station. A pupil of the late George Bellows, Hare took up painting seriously in 1933 at the insistence of Booth Tarkington, after he had let his art career lapse for several years.

Among those who have sat for Hare are the Archduke Franz Josef and the Archduchess, Kenneth Roberts, Beatrice Lillie (Lady Peel) and Alexander Woolcott.

When Color Came

The coming of color into modern painting is a phenomenon worth holding an exhibition about, believes Carl Nierendorf. Consequently he has arranged a group show of some of his most colorful canvases. Franz Marc's famed *Blue Horses* is among them; others are Ensor's *Boschque Temptation of St. Anthony*, several of Kandinsky's improvisations, Paul Klee's *Court Jester*, and several paintings by Leger, Roesch, Nolde, Macke, and others. Also included is a tapestry designed by Joan Miro.

Mr. Nierendorf has also introduced a unique selling aid in his gallery. This is a room devoted to the showing of colored Kodachrome

[Continued on page 34]

PORTRAIT
PAINTINGS
CHANNING HARE
December 2 - 22

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ETCHINGS
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Martha Graham: PAUL MELTZNER

Gift to Argentina

AS A GOOD WILL GESTURE, James N. Rosenberg, prominent New York lawyer and art collector, has presented Paul Meltzner's life-size painting of Martha Graham, famous dancer, to the National Museum of Argentina at Buenos Aires. The gift, after being passed on by representatives of the Museum, was shipped through the Argentine Consul General in New York, Conrado Traverso. Previously it had been well received in several United States exhibitions.

The artist received this note from the Chief of the Division of Cultural Relations of the State Department: "The Department is gratified to learn that through the generosity of Mr. James N. Rosenberg one of your paintings of Martha Graham has been presented to the National Museum of Argentina, and that the Argentine Consul General in New York has expressed to you the appreciation of his Government. The Department regards such good will gestures as significant means toward the development of more friendly and understanding relations with the other American republics."

Meltzner is represented in the permanent collections of a number of museums here and abroad, among them the Luxembourg, Boston Museum, Art Institute of Chicago, Nelson Gallery of Kansas City, Museum of Modern Art, Whitney Museum, Museum of Modern Western Art (Russia), Dayton Art Institute, Brooklyn Museum, Detroit Institute, and the Houston and Dallas museums. His private owners include the White House, Frank Crowninshield, Oscar Serlin and Billy Rose.

Albert Jean Adolphe

Albert Jean Adolphe, Philadelphia artist and member of the staff of the School of Industrial Art in that city, died Nov. 12. He was 75 years old.

Born in Philadelphia, Adolphe studied under Thomas Eakins, and in Paris, under Gérôme and Whistler. While a student in Paris, Adolphe was painted by both Whistler and Sargent. Awards won during his career included an honorable mention at the Columbian Exposition in Chicago in 1894, honorable mention at the Paris Salon of 1899, a gold medal at the Philadelphia Art Club in 1904, and the Stotesbury Prize at the 1916 Philadelphia "Americanization Through Art" show.

Kirk's Realism

THIRTY-FIVE paintings by Frank C. Kirk, providing a comprehensive showing of this contemporary American's production, are on view at the Boston Art Club galleries, until Dec. 15. The show traverses a wide range of subject matter, presented with a strong sense of reality.

In his character studies, such as *At Rest* and *Volendamer*, the artist seeks the universal through the humble working man, whom he injects into his landscapes and whose possessions he puts into his still lifes. Writing in the catalogue foreword, Waldemar George, the French art critic, says Kirk's art "may be considered as a return to reality, that is to say, as a point of contact between man and things, between man and his natural environment, between man and his fellow men."

"Frank C. Kirk accepts man's station in life with all its assets and liabilities. He admits his inability to separate form from content. He perceives almost simultaneously the relation of colors which constitute the chromatic framework of the picture and the image which gives it clear meaning. Artist, artisan and lyric visionary, he refuses to give up qualities rooted in the depth of his character . . . The art of Frank C. Kirk carries the profound impress of the artist's humanity."

At Last—a Drawing Annual!

That much neglected branch of contemporary American art, drawings, will come in for long deserved attention this year at the Albany Institute of History and Art which announces inauguration of a drawing annual for contemporary American artists. The institute's new director, John Davis Hatch, Jr., is one of the leading private collectors of American drawings.

The show starts January 8, and will be open to all artists who wish to submit their work. At present plans, 80 per cent of the entries will be invited and 20 per cent will be selected by a jury. There are no restrictions on the number of individual entries. Closing date has been set at Dec. 26. Artists wishing further information should communicate with the director, John Davis Hatch, Jr., Albany Institute of History and Art.

Bassano Given to Chicago

A painting of an episode in the legend of *Acteon and the Nymphs*, by Jacopo Bassano, has been presented to the Art Institute of Chicago by its generous benefactors, Mr. and Mrs. Charles H. Worcester. Done in the best Venetian manner, the painting is one of decided harmony of color.

Bassano chose a dramatic moment to portray. Acteon, son of King Cadmus, chanced one day upon a cave where Diana and her entourage were at bath. Angered by the intrusion, Diana splashed water in Acteon's face, thereby transforming him into a stag. Thereupon his own huntsmen pursued, eventually caught and devoured him. Bassano has painted the scene at the moment after Acteon turned into a stag.

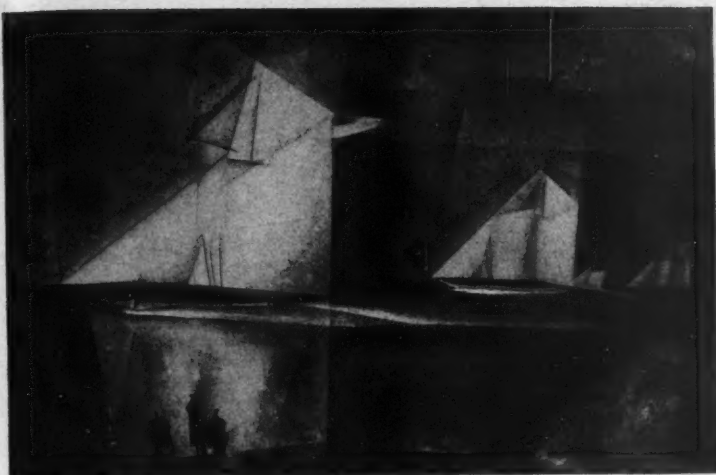
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Glorious Victory of the Great Sloop Maria: FEININGER

Feininger Distills the Essence of Art

LYONEL FEININGER, now back in this country after long residence in Germany, is finding the American museums at least one place in the world where freedom in art still reigns. Two of them recently purchased his work.

From the Lilienfeld Galleries, where Feininger was included in a recent group show, the Springfield Art Museum has acquired his *Western Sea*. From the Buchholz Gallery, New York, the City Art Museum of St. Louis purchased his *Glorious Victory of the Great Sloop Maria*. Both are yachting subjects done in the artist's abstract style.

A German-American, born in New York in 1871, Lyonel Feininger went to Germany with his father when 17 years old and became linked with the art of that country. He was one of the members of the famed Blue Rider group of German expressionists, and during the entire decade of the glorious '20s was an instruc-

tor in the Bauhaus. With the rise of National Socialism, Feininger, as a confirmed modernist painter, became *persona non grata* in Germany, and after the Bauhaus fell under Nazi interdict in 1937 he came home.

Describing its new acquisition, the St. Louis announcement states: "The artist has deliberately avoided a factual rendering of natural detail in a search for the essentials of space and movement. The simplified, glinting planes not only emphasize the delicate, speedy lines of the yacht, but serve to impart a mysterious spatial quality to the scene. This romantic aspect is accentuated by a subtle and original color scheme, in which the purple tones of the sky and the green and blue of the sea are suggestive of great distances and vast depths. The picture thus becomes through its emphasis upon space and movement, a representation of the essence of all yacht races."

3,000 Years of China's Art

Three thousand years of Chinese art are surveyed in the exhibition that is opening the season at the St. Paul Gallery and School of Art in St. Paul, Minnesota. Assembled by Martha Davidson, the show comprises 150 historic examples of Chinese art borrowed from local collectors and New York dealers.

One of the most extensive exhibitions of Oriental art to be organized in the Mid-west, the show covers the tremendous span of years from the 2nd millennium B. C. to the 19th century. Serving as its core are ancient ritual bronzes and carved jades drawn largely from the famed collection of Mr. Alfred F. Pillsbury of Minneapolis, and grouped around these are sculptures in stone, wood and bronze; pottery figurines; ceramics; paintings; rare glass from the Sung, Ming and Ch'ien-lung periods; bronze mirrors and textiles.

The St. Paul Gallery's Oriental show remains on view through Dec. 3.

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Jane Stanley at 77

Mrs. Jane C. Stanley, veteran Michigan artist, died in Ann Arbor at the age of 77. Mrs. Stanley travelled extensively putting down in boldly conceived watercolors what she saw in Spain, the Italian Alps, Dalmatia, Algeria, Mexico, Guatemala, and rugged bits of her own country around Nantucket and Monhegan Island. She was amazingly energetic, and age did not seem to impair her driving force. Three years ago, aged 74, she visited Guatemala, reaching the most inaccessible parts with her faithful paint-box.

Mrs. Stanley exhibited at the Corcoran Gallery, the Brooklyn Museum, the Detroit Institute and the San Diego Academy. Her last exhibition was at the Argent Galleries in New York. Surviving are two sons, Prof. George M. Stanley and John M. Stanley, and two daughters, Mrs. Robert B. Frantz and Mrs. Dean Acheson.

Painting Pennsylvanians

Pennsylvania artists, many with national reputations, are in a large group exhibition at the Reading (Pa.) Museum during December. Listed in the catalogue are Isabel Cartwright, Edith Emerson, Pearl van Seiver, Constance Cochran, Paul Burns, Francis Quirk, Susan Schneider, Violet Oakley, Beatrice Fenton, Vera White, Henry Lindenmeyer and Wuanita Smith. The display was arranged by Dr. Ernest Poole of the Museum and Harriet F. Rhoades, former state chairman of the American Artists Professional League.

AT AUCTION

Currier & Ives Prints

Sale: Thursday Evening, December 12
At 8 P. M.

Exhibition: Monday, December 9
Until Time of Sale (9 A.M. to 6 P.M.)

Etchings & Engravings

Sale: Thursday Evening, December 19
At 8 P. M.

Exhibition: Monday, December 16
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Nell Gwynn: SIR PETER LELY
In the Jacobs Sale

At Parke-Bernet

A HEAVY SALES schedule will keep Parke-Bernet auctioneers busy during the month of December. They swing into action with the Van Winkle library on American sport, the evening of Dec. 4 and the afternoon and evening of Dec. 5. A second sale, that of the Rauh and Robinson properties, falls on the afternoons of Dec. 4 and 5, with a third session on the 6th. Chinese jades, porcelains, pottery and snuff bottles constitute the Oriental items in this sale. There are also Egyptian antiquities, a collection of Persian pottery, and ancient glass.

Collectors will find items of unusual importance in the John E. Aldred sale which, as reported in the last issue of the *Digest*, features seven rare Gothic tapestries, Oriental rugs, Chinese art, antique furniture and a select group of paintings by eminent Italian, Flemish and British masters. Among the latter are a notable tondo by Andrea del Sarto, religious canvases and panels by Joos Van Cleve, Bernard Van Orley, Matteo di Giovanni and the Master of the Magdalen Legend, and portraits by Van Dyck, Reynolds, Lawrence and Beechey.

On the afternoons of Dec. 10, 11 and 12, Parke-Bernet auctioneers will journey to Baltimore where, on the estate of Dr. and Mrs. Henry Barton Jacobs, they will sell paintings, Oriental rugs, prints, antique French and English furniture, silver, draperies and lace. Meanwhile on the evening of the 11th, Parke-Bernet will hold in their New York quarters the sale of the Doves Press publications, the first editions, the autographs and manuscripts of a New York private collector.

Americana, printed and in manuscript, features the Dec. 12 sale of the property of Harold M. Fisher and other collectors. Included are genealogies, town histories and first editions of American authors.

The fortnight concludes with the Dodge-McGraw dispersal, scheduled for the afternoons of the 12th, 13th and 14th. English, American, French and Italian furniture constitute the principal offerings, supplemented by decorations, paintings, table porcelains and faience, Oriental rugs, tapestries and laces.

Erroneous Attribution

The author of the book, *On The Minor Prophecies of William Blake*, is Emily S. Hamblen, and not, as stated in the last issue of the *Digest*, Adam H. Sanders.

Two Sales at Kende

THE KENDE GALLERIES in New York have scheduled two sales for the first half of December, the first, falling on the afternoon of Dec. 6, bringing to the auction market the properties of Mrs. Clara S. Graves of Pittsfield, Mass., and other collectors.

Highlighting the English, American and Continental furniture offerings is a Pennsylvania painted bride's chest, dated 1801 and decorated with bright birds and flowers. Besides European and Oriental porcelains and fine Oriental rugs, the sale includes also several etchings, among which are impressions of Whistler's *Fumette*, Pennell's *Tower Bridge* and examples by Frank Brangwyn.

The second Kende sale, which will be conducted on Dec. 10 and 11 on the premises of the Westchester Country Club (10:30 A.M.) offers bidders the furniture, furnishings, decorations and objects of art housed in Elm Lodge, the estate of Mrs. Margaret Breen.

Philadelphia Art Club Sale

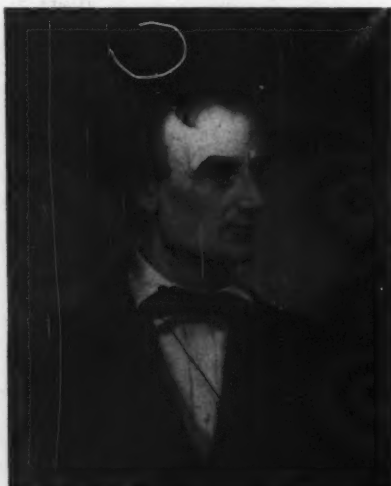
The large collection of European and American paintings belonging to the Art Club of Philadelphia is being sold at auction on the afternoon of Dec. 4 in the sales rooms of Samuel T. Freeman & Company in Philadelphia. On exhibition all day Tuesday, Dec. 3, the canvases include works by William M. Chase, Ridgeway Knight, Henry Brackenridge, C. M. Young, W. W. Gilchrist, Joseph Pearson.

On the afternoon of the following day, Dec. 5, the Club's valuable library of approximately 9,000 volumes will be offered to bidders. The organization's furniture will be sold on Dec. 6 in the Freeman auction gallery.

English Antiques for St. Louis

From London the St. Louis Museum recently received eleven pieces of English furniture and silver which it acquired through the English firm of Mallett & Son. Ranging in date from the early 17th to the middle 18th century, the museum's new possessions are headed by an elaborately decorated bureau cabinet bearing the maker's label, "Giles Grendy, St. John's Square, Clerkenwell, London," and dated about 1730. Accompanying furniture examples include a longcase clock, a chair, a stool and two tables, all historic.

This portrait of Lincoln, painted from life by Thomas Hicks and dated Springfield, Ill., June 14, 1860, sold for \$11,100 at the Parke-Bernet Galleries on Nov. 23. Occasion was the Mrs. Herbert Shipman auction; purchaser was Kennedy & Co., New York art dealers.



Auction Calendar

Dec. 4, Wednesday evening & Dec. 5, Thursday afternoon & evening, Parke-Bernet Galleries; property of William Mitchell Van Winkle; the noted Van Winkle library on American sport. Now on exhibition.

Dec. 4, 5, & 6, Wednesday, Thursday & Friday afternoons, Parke-Bernet Galleries; from collections of Seth B. Robinson, Florence L. Rauh & others; fine Chinese jades, porcelains, snuff bottles & pottery; Persian pottery; Egyptian antiquities; ancient glass. Greek & Apulian terra cottas. Now on exhibition.

Dec. 6, Friday afternoon, Kende Galleries; property of Mrs. Clara S. Graves & others; Pennsylvania bride's chest; American and Continental decorations & prints; European & Oriental porcelains; Oriental rugs. On exhibition from Dec. 3.

Dec. 6, Friday evening & Dec. 7, Saturday afternoon, Parke-Bernet Galleries; collection of Mr. & Mrs. John E. Aldred; rare Gothic tapestries; Chinese art objects, antique furniture, textiles & Oriental rugs; and an eminent group of paintings by important Old Masters. Now on exhibition.

Dec. 9, Monday at 5 P.M., Arden Gallery; donations from dealers & collectors for benefit of Belgian refugees; sculpture by Maillol, Zadkin and Sintenis; paintings by Duffy, K'ee, Grigoriev, Constant, Gancs, Tonnay, Paerels; wood cuts by Kathe Kolwitz & Masereel; drawing by Cornelia Chapin; a watercolor by Nolde.

Dec. 11, Wednesday evening, Parke-Bernet Galleries; from a private New York collection: Doves Press publications, 1st editions, sets in fine bindings; autograph letters and manuscripts; Johannes Balbus' *Catholicon* (1470). On exhibition from Dec. 7.

Dec. 12, Thursday afternoon, Parke-Bernet Galleries; from Harold M. Fisher & other collectors; historical Americana printed & in manuscript; genealogies, town histories; 1st editions of American authors & broadsides. On exhibition from Dec. 7.

Dec. 12, 13 & 14, Thursday, Friday & Saturday afternoons, Parke-Bernet Galleries; collection of Mrs. Robert L. Dodge, Mrs. James H. McGraw, Jr. & others; English & American, French & Italian furniture & decorations; paintings; table porcelains & faience; Oriental rugs, jewelry, gold ornaments; silver, tapestries, laces & linens. On exhibition from Dec. 7.

Dec. 10 & 11, Tuesday & Wednesday mornings (10:30); sale conducted by Kende Galleries at the Westchester Country Club in Rye, N. Y., dispersing furniture, furnishings, decorations and objects of art housed in Elm Lodge, the country estate of Mrs. Margaret Breen. On exhibition on premises Dec. 7, 8 & 9.

Baltimore

Dec. 10, 11 & 12, Tuesday, Wednesday & Thursday, Parke-Bernet Galleries; property of the late Henry Barton Jacobs; paintings, Oriental rugs, fine table china, silver; prints; laces, linens & draperies; French & English antique furniture. On exhibition Dec. 8 & 9 at the place of sale: 11 W. Mt. Vernon Place, Baltimore, Md.

Philadelphia

Dec. 4, Wednesday afternoon, Samuel T. Freeman & Co., Philadelphia; property of the Philadelphia Art Club; paintings by William M. Chase, George Harding, Ridgeway Knight & other European & American artists. On exhibition from Dec. 3.

Dec. 5, Thursday afternoon & Dec. 6, Friday morning, Samuel T. Freeman & Co., Philadelphia; property of the Philadelphia Art Club; important library of 9,000 art books; also the Club's furniture & furnishings. On exhibition from Dec. 3.

The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

Paintings

Hicks, Thomas: Portrait of Abraham Lincoln (P-B, Shipman) Kennedy & Co. ...	\$11,100
Turner, J. M. W.: View of Gibraltar (watercolor) (K, Anderson)	155
Turner, J. M. W.: Haddon Hall (watercolor) (K, Anderson)	170
Turner, J. M. W.: Sketch Book: France (K, Anderson)	145
Turner, J. M. W.: Sketch Book: Sandgate (K, Anderson)	125

THE PRINT MAKERS: OLD AND NEW



Reproduced above are *The Four Horsemen and Saint Michael Overcoming the Dragon*, by Albrecht Dürer—two woodcuts from a series of 17 illustrations of the Apocalypse published serially and sold by the great German printmaker when he was only 27 years old, in 1498 (see last issue, page 27). In these prints Dürer has already reached his personal style combining completeness of detail with monumentality. Dating from the early days of printing, the Apocalypse woodcuts played their part in the breaking down of the Gothic world, whose sun, wrote Victor Hugo, "set behind the colossal press at Mainz." During those rapidly changing times the mystifying and threatening conclusion to the New Testament became one of the most popular subjects for artists and writers.

Zigrosser Appointed Philadelphia Curator

CARL ZIGROSSER, nationally known authority and writer on prints, is leaving the New York art field late this month to become curator of prints at the Philadelphia Museum. Zigrosser's appointment terminates 20 years of fruitful association with the Weyhe Gallery, where he presented print, painting and sculpture exhibitions and presided over the comprehensive Weyhe stock of old and modern impressions.

Besides contributing to numerous magazines, Zigrosser is the author of two books, *Fine Prints, Old and New* and the large, scholarly and illuminating *Six Centuries of Fine Prints*, published in 1937 by Covici-Friede.

In the latter volume Zigrosser explains his absorbing interest in, and his sober evaluation of, prints, when he writes that they are "woven into the very fabric of our culture and civilization . . . It is their power to move the beholder, not only to amuse or instruct him but also to stir the well-springs of his being, to speak to him poignantly of his innermost thoughts and feelings, of religion, of sex, of war, of pride and pomp and power, of freedom and justice, of order and beauty. Prints share this power of evocation and inspiration with other great forms of visual art, but with the added virtue that, the print being a democratic form, its examples can be owned and enjoyed by many instead of a few."

Zigrosser came by his deep love of prints through personal contact and not through mere perusal of countless books. Born in Indianapolis, Ind., Zigrosser at the age of nine moved with his family to the East. In Newark he began his researches and studies in the collections assembled and administered by famed John Cotton Dana. Later he enrolled in Columbia University, where he majored in science, later abandoning this field for literature and art. He made his first association

with the world of art in 1912 when he joined Frederick Keppel & Company, remaining in their service until 1917, when the World War broke into his career. After that and a following interlude, Zigrosser joined the Weyhe Gallery.

During his years with this noted New York book and print dealer Zigrosser deepened and widened his knowledge of old master and contemporary prints, and through sponsorship of exhibitions for deserving artists did more than his share of discovering outstanding talents and bringing them before the public. His sympathetic understanding of the contemporary artist and his many problems (economic as well as aesthetic) has made Zigrosser a valued counselor as well as an energetic entrepreneur. The Philadelphia Museum's print department, under his direction, bids well to enter a period of healthy expansion and activity.

Milwaukee Print Annual

Wisconsin's leading print event, the Fifth Annual Milwaukee Printmakers Exhibition, opens Dec. 4 and continues until the end of the year at the Milwaukee Art Institute. The show, open to all, will include prints in all media. Prize money this year totals \$35 for four honors, including the purchase of three prints. The jury is made up of members of the museum staff, the Wisconsin Artists Federation and the Milwaukee Printmakers.

Doi's Print Distributed

Isami Doi's wood engraving, *Hawaiian Wayside*, was distributed this year to all associate members of the Honolulu Printmakers, as the organization's annual gift print. Luminous, yet with the simple charm and gracious appeal of a native rural scene, the print is by one of the islands' most prominent artists.

Etching Annual Opens

THE SOCIETY OF AMERICAN ETCHERS is rounding out a quarter-century of activity with its 25th annual exhibition, which will open Dec. 2 and continue through the 28th at the National Arts Club in New York City.

In an advance announcement, John Taylor Arms, president of the Society, stated that this year's show will comprise 327 prints by 115 Society members and 62 non-members. Also included will be 12 prints by the Society members who died since the holding of the 24th annual: Earle Horter, F. Luis Mora, Dwight C. Sturges, George C. Wales, Charles H. Woodbury and C. Jac Young.

Supplementing the exhibition will be 96 miniature prints of the type made popular by the Chicago Etchers and shown last year for the first time by the Society. A mass demonstration of printmaking will take place on Dec. 11.

Jurymen responsible for the selection of the exhibits in the 25th Annual are Hugh Botts, Frederick K. Detwiller, Irwin D. Hoffman, William Meyerowitz and Harry Wickey. There are three juries of award; the first, which will name the first three prize winners, comprises the five last-year prize-winning exhibitors: Isabel Bishop, Mortimer Borne, Kerr Eby, Lawrence Kupferman and Martin Lewis.

Northwest Printmakers

The active Northwest Printmakers have recently, through the gift of their permanent collection of prints to the Seattle Museum, forged new bonds of interest between themselves and their community. The gift, comprising almost 100 prints by important contemporary American and European artists, included the purchase prize winners from the organization's 12th annual exhibition, held last year: John Taylor Arms' *Reflections at Finchingfield*, Carl Benton Compton's *Stockyards' Fire*, William H. Givler's *Oregon Landscape*, Paul Landacre's *Pelican*, Ella Fillmore Lillie's *Marblehead* and Sidney Raynes' *Spring in Gloucester*.

Newly elected officers are Mrs. Ruth T. Stevens (president), William J. G. Klamm (treasurer) and Miss Frieda Portmann (secretary). It has been decided to add monotypes and silk screen prints to the list of media eligible for the Northwest Printmakers' 13th Annual, scheduled to open March 5.

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Carl Milles: Sculptor

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By MEYRIC R. ROGERS

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BOOKS: REVIEWS & COMMENTS

Milles, Sculptor

IN THE MOST SUMPTUOUS art book of the season Meyric R. Rogers of the Chicago Art Institute has essayed a review and analysis of the career of famed, Swedish-born Carl Milles. The volume, *Carl Milles, Sculptor*, published at \$15 by the Yale University Press, does a thorough job through the scholarly, conscientious text of Author Rogers and 163 large, vivid plates.

Fired by a healthy enthusiasm for his subject, both as man and as sculptor, Rogers set out to interpret both, to outline his stylistic development and to delve into the sources of that development. This he does, without, as he states in his Foreword, "striving for a critical attitude in the accepted sense."

Milles' career, as it unfolds, first in Paris, then in Rome, in Sweden, and finally in America, is particularly significant because it affords a study of a major European talent transplanted, in maturity, to an American environment. To the increasingly large number of European painters, sculptors, writers and other creative talents who are seeking a new start in this country, Milles' American career might well serve as a prototype.

Born in Laga, Sweden, in 1875, Milles, a sickly, introspective boy possessed of an omnivorous curiosity, attended technical school in Stockholm and was until 1897 apprenticed to a woodworker. That year, while enroute to Marseilles to sail for South America, Milles stopped in Paris to spend a few days but stayed, instead, for seven years during which he supported himself as a cabinetmaker, devoting all his spare time to sculpture. He met, and for a time was assistant to, Rodin, whose influence is obvious in his early work.

A sojourn in Rome brought with it the stylistic impact of that city's wealth of ancient, medieval and Renaissance sculpture, constituting an influence that was active during Milles' formative years after his return to Stockholm. There followed years of intensive work, constant search and development of mastery of form. In 1929 the Swedish sculptor, already widely famed for his fountains and outdoor monuments, visited America, becoming, in 1931, professor of sculpture at Cranbrook

Academy and receiving official recognition in the form of one-man shows in the museums of St. Louis, Detroit, Cleveland and Brooklyn.

In his analyses of the works that mark the stages of Milles' sculptural development, Rogers proves himself a sentient observer with a gift for slipping backstage to get at the core of such facets as Milles' eclecticism. Of this he writes that Milles, technically self-sufficient, "had no interest in surface restatements but was driven by his curiosity and admiration to penetrate the spirit animating [the] masterpieces of the past, to discover the secrets of their formal structure, and to use these discoveries in re-creation according to the needs of his own personal vision. The eclecticism which may be remarked in his work until well into the second decade of the century is due therefore not to his mere possession of facility but to his ability to use that facility as a controlled skill in the attainment of knowledge."

Milles, according to Rogers' appraisal "has expressed the essential directness and independence of the national spirit with far more force and clarity than any other artist of Swedish birth . . ."

Buttressing the author's statements are 243 excellent illustrations which depict, in sweeping over-all views and in sharply defined detail shots, the salient sculptures and fountains that have spread Milles' fame far beyond the boundaries of his native land. The book, a truly significant volume, is a rich, meaningful record of a notable career.

—FRANK CASPERS.

Hyperion Press in America

The fall of France completely disrupted the publishing activities of the internationally-known Hyperion Press. All material relating to the 14 titles in production at the time was lost, with the single exception of one printed copy of the Press' new book, *Picasso*, by Jean Cassou. From this one copy, which had been sent to New York, the Hyperion Press duplicated its plates and type.

The Press reports that although there have been 34 books published on Picasso, their's is "not only the most up-to-date but it is the most comprehensive book on this subject ever published in the English language."

Carl Milles, who is currently being featured at the Baltimore Museum and whose work is interpreted in Meyric R. Rogers' new book: *Carl Milles, Sculptor*



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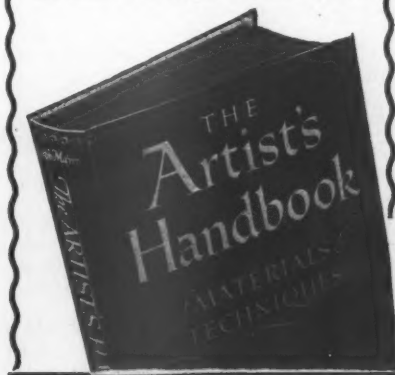
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BOOKS REVIEWS & COMMENTS

Epstein on Epstein

TO MANY PEOPLE the name Epstein is a fighting word, a fuse that sets off a flash of abuse. To others it is a stimulus that uncaps a geyser stream of unstinted praise. To others it is a starry legend.

To enlighten these partisans, Epstein, the creator of controversial sculpture, has written a book about himself which, paraphrasing another great Creator, he calls, *Let There Be Sculpture*, (Putnam's, \$5). The volume charges quietly into the star-stuff of legend and out of it precipitates the solid substance of Epstein the man.

With easy directness Epstein states in his tract: "My language is form, in all its variety and astonishing wealth, and that is my native language." Here is his credo, the directing force in his life, the key to his sculpture. In expanding this statement he demonstrates also his gift for simple, dignified, richly textured prose.

An American who has long resided in London, Epstein began his internationally complexed life in the teeming East Side of New York, where, at any early age, he began to read omnivorously and to draw constantly the Jews, Poles, Russians and Italians who crowded that section. Though his parents, who were Jewish refugees from a Czarist pogrom, were not poor, Epstein in his early twenties earned his passage to Paris by illustrating a book. But the gay Mecca did not appeal to his exceedingly industrious nature; nor did the snobbish Beaux Arts which he attended for six months before enrolling at Julian's.

Soon, however, a visit to London, where he was fascinated by the sculptural riches of the British Museum, settled for him the question of residence. He established a studio in the English capital, began meeting figures prominent in art and cosmopolitan life and in 1907 received his first important commission—a contract for the 18 figures to decorate the British Medical Association Building, known generally as the Strand Figures. Their unveiling exploded in the then bombless English air, shattering the calm of London's artistic sky with the violent criticism that broke out like a rash in the press. Epstein was transformed into a storm center.

This phase of his career he treats, in a chapter appropriately titled "A Thirty Years' War," with an even temper and without rancor. The other heated controversies receive the same patient treatment, their descriptions being reinforced by quotations from both his detractors and his defenders.

Conceded by many critics to be the foremost contemporary portraitist in sculpture, Epstein has much of importance to say on this subject. "I place my portrait work," he writes, "in as important a category as I place any other work of mine, and I am content to be judged by it." Fellow portraitists, on reading Epstein's statement that "the successful portrait sculptor or painter needs a front of brass, the hide of a rhinoceros, and



JACOB EPSTEIN

all the guile of a courtier," will nod their heads in bemused accord.

Epstein's pages on portraiture are penetrating and fascinating, enlivened by vivid descriptions of famous sitters and by sharp pictures of the sculptor's mind while building up the character of the sitter in a static substance that must, somehow, be infused with life and personality. With disarmingly dry humor Epstein tells of his portrait of George Bernard Shaw. "Shaw was puzzled by the bust of himself and often looked at it and tried to make it out," Epstein explains. "He believed that I had made a kind of primitive barbarian of him, something altogether uncivilized and really a projection of myself, rather than of him."

If a tinge of bitterness creeps into the book it is in Epstein's summation of the artist's position in today's calloused, cynical world. In a seemingly justified complaint against the deliberate desire of certain English critics to pander to the stultified tastes of their readers, he points out that "in any other occupation or trade on earth this would be considered libelous or damaging. Not so with the artist. Hit him and hit him hard. If he shows the slightest sign of originality, close the doors of your academies against him. Rob him. Drive him out of his profession."

As he naturally should, Epstein concludes his text with an evaluation of himself as a sculptor. "My outstanding merit in my own eyes," he states with detachment, "is that I believe myself to be a return in sculpture to the human outlook, without in any way sinking back into the flabby sentimentalizing, or the merely decorative, that went before."

Pointing up this splendidly designed book are 49 reproductions which include all the famous and controversial Epstein works. In all, *Let There Be Sculpture* is a book of stature, both thoughtful and thought-provoking. It is a notable addition to the rapidly growing shelf of books in which important contemporary artists are setting down their own analyses of their careers and their times. It is significant, fruitful reading.

—FRANK CASPERS.

BOOKS IN BRIEF

ROMAN PORTRAITS, foreword by L. Goldscheider. New York: Oxford University Press; 14 pp. of text; 120 plates; \$3.

Another splendid addition to the famed Phaidon Editions on salient phases of art. Goldscheider's scholarly introduction to the important sculptural portraiture of the Romans deepens the meaning of the 120 large, full-page reproductions. (Reviewed next issue.)

THE ARTIST'S HANDBOOK, by Ralph Mayer. New York: The Viking Press; 561 pp.; illustrated; \$3.95.

In a book which John Sloan describes as "very important," Ralph Mayer, noted lecturer and chemist, tells the artist all about pigments, techniques and such other topics as mural painting, glues, oils and the conservation of pictures. (Reviewed next issue.)

PICASSO, by Jean Cassou. New York: The Hyperion Press; 167 pp.; 160 plates (16 in full color); \$4.

The much-written-about Picasso discussed at full length in Cassou's text, and illuminated by splendid line cuts of his drawings and a collection of full-page reproductions representing every phase of his varied career.

HERCULES, by Hardie Gramatky. New York: G. P. Putnam's Sons; 66 pp.; full-color illustrations; \$1.75.

Hardie Gramatky, the watercolorist, traces in vivid watercolors an exciting incident in the life of a turn-of-the-century horse drawn fire engine. A brilliantly colorful children's book that solves a Christmas problem.

KOHELETH, THE BOOK OF ECCLESIASTES. Illustrated by Emlen Etting. Limited edition published by New Directions; 54 pp.; 27 ink drawings; \$2.50.

A beautifully designed and printed volume of the Old Testament Book of Ecclesiastes, enhanced by strong, rhythmic ink drawings by Emlen Etting.

PAINTINGS AND DRAWINGS OF JEANNETTE SCOTT, by Doris Stevens. Privately printed for James Brown Scott, brother of the subject; 36 pp. of text; illustrated. Not priced.

A biographical sketch of, with testimonials to, Jeannette Scott (1864-1937), widely known teacher at the University of Syracuse.

THE ANTIQUER'S PICTURE BOOK, by Marion Nicholl Rawson. New York: E. P. Dutton & Co.; 96 pp. of drawings; \$2.50.

A "dictionary of drawings," by this prominent writer on antiques, tells in a thousand pen drawings how early Americans lived through the medium of the things they made and used.

TWICE A YEAR, edited by Dorothy Norman. New York: Twice-a-Year Press; 566 pp.; \$2.

Double number V-VI of the famous Twice a Year books on literature, the arts and civil liberties. The section on art contains articles on and about Angna Enters, Picasso, Marin, Elie Faure, Walter Pach, Franz Marc, Jerome Blum and George Grosz.

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From Their Friends

THE HONOLULU ACADEMY OF ARTS is one of many American institutions equipped with that valuable and highly American-like adjunct, a Friends of Art organization. Last year the Friends of the Honolulu Academy presented it with Picasso's painting, *Pierrot*. This year the Friends gave the academy a John Marin oil, *Marine, Maine*, and a Herbert Haseltine bronze sculpture, *Percheron Stallion*.

Describing the two acquisitions, the Academy Bulletin states: "John Marin has for many years been recognized as one of America's foremost watercolorists. He has now achieved first rank as a painter of oils. He is a follower of no school and, oddly enough, his peculiarly individual style has never been imitated by less capable followers. Somewhat sombre in tone, in contrast to the vivid intensity of his watercolors, the oil yet has much of the mood and charm of a characteristic Marin work."

"Herbert Haseltine, also an American, is one of the most distinguished of modern animal sculptors. He has been particularly successful in his figures of horses, which though modelled in large, simple planes, reveal an expert knowledge of the anatomy of his subjects."

Etting's Ecclesiastes Drawings

The highly individual ink line drawings with which Emlen Etting has illustrated New Directions' edition of *The Book of Ecclesiastes* constitute an intimate little show at the Midtown Galleries in New York. On view through Dec. 7, the 27 drawings are supplemented by preparatory sketches and examples of the preliminary stages through which the artist progressed in evolving the continuous line technique he has used in this work. Etting's aim was not so much to do "a literal job as to create a series of 'pure' illustrations, directly inspired by the Text, and standing as an artist's contemporary response to a work that is of all the ages."

Etting began with solid, accurate drawings and then, through a process of simplification, reduced them to a continuously flowing, contorted line. Anatomy, movement and mood are suggested with a simplicity that becomes a form of linear abstraction.

DePatta Silver at Orrefors

After studying at the San Diego Academy and the California School of Fine Arts in San Francisco, Margaret DePatta came to New York to pursue her career as a painter at the Art Students League, where she soon won two national scholarships. But about that time Miss DePatta modelled a ring for herself, and since then she has channelled her talents into the design field, making silver jewelry, and silver accessories for the home. This month Miss DePatta's work comes to 57th Street with an exhibition at the Orrefors Galleries, which, hereafter, will act as her New York agents.

On exhibition with the DePatta silver at the Orrefors Galleries are examples by famous Swedish artists in glass, and sculpture by famed Carl Milles.

"Arts and Man" Coming

For the past five years Raymond S. Stites, professor of aesthetics at Antioch College, has been writing *The Arts and Man*, a book which Whittlesey House will publish early this month. The volume, which will contain more than 1,000 illustrations from new plates made especially for the work, represents material Professor Stites has been gathering and studying since 1918—in America, Greece, Italy and France.

December 1, 1940

The Field of American Art Education

Reno-ized Art

IN AN ADDRESS titled *Art and Modern Society*, delivered at the Cooper Union, Professor T. M. Greene of the philosophy department at Princeton, drew attention to the divorce of the American people and contemporary art. Prof. Greene, who is the author of *The Arts and the Art of Criticism* (reviewed in the April 15, 1940, ART DIGEST), stated also that the only art which the people accept and enjoy as a matter of course is the motion picture.

"Even modern architecture and the modern novel," Prof. Greene said, "are 'beyond' most people, and modern music, poetry and the dance are understood and enjoyed by relatively few. In short, most contemporary artists are cut off from their natural public. They play a private game for the amusement of a few critics and Aesthetes; the American public, for the most part, ignores their efforts."

"This divorce of the artist from his public has lessened the vitality and significance of modern art and has greatly impoverished the lives of those of us who are not artists. We need today more art which is neither esoteric and cynical nor commercial and propagandistic—more art which is as rich in beauty, insight, and human significance as the great art of other ages and cultures."

"Until such art is created and until we learn to understand and enjoy such art," Prof. Greene concluded, "the arts will not be contributing to our society what they alone can contribute."

Winter Landscape Class

On the western slope of Vermont's Mount Mansfield is the mountain studio of landscapist Charles Curtis Allen. Furnace heated and overlooking a swift-coursing mountain stream and an old mill, the studio will be the scene early this month of a class in winter

landscape painting. Beginning Dec. 2 and continuing through the 11th, Allen will instruct a limited number of students in painting mountains in winter. Room and board will be provided at picturesque Smugglers' Notch Inn at near-by Jeffersonville.

The class in winter painting follows directly on the heels of Allen's large one-man exhibition which ran during November at the Guild of Boston Artists. In the show were 24 canvases depicting some of New England's most rugged and typical vistas, ranging from Vermont mountains and valleys to the sea-coast near Rockport, Mass.

International School Reports

Elma Pratt, director of the International School of Art now located in Sandusky, Ohio, reports the completion of an unusually busy and successful season. Her six-week summer course at Sandusky drew students from such separated points as Spokane, Wash., and Providence, R. I., and was followed by a five-week painting and study trip to Mexico City and other important Mexican art centers.

Miss Pratt announces that next summer her traveling class to Mexico will be repeated, but it will continue on and include Guatemala. Her assistant on this venture will be a former director of the Guatemalan Art Academy. Currently, this active teacher and lecturer is traveling from Coast-to-Coast delivering illustrated talks on her specialty: the world's peasant art.

Abbott School Surveys Itself

Abbott Art School in Washington, D. C., sponsored during Art Week a comprehensive exhibition featuring not only the work of its students but also of its alumni. The commercial art students and graduates were represented by examples of packaging, design, newspaper and advertising art.

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Wins Abbey Award

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velop and foster a mural art in this country
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Abbey mural scholarships is Sidney Simon, a
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award, which was set up in 1933 under the
will of the late Mrs. Edwin Austin Abbey,
widow of the famous American muralist, pro-
vides for a stipend of \$1,000 a year for one to
three years.

Runners-up in the competition were Robert
Van Sickle, of Indianapolis; John Musacchia,
of Brooklyn; Peter Cook, of Newark, and
Ariane Beigneux and Sidney Gross, both of
New York. The competition, which is limited
to students under 25 years of age, attracted
entries from 25 contestants.

The largest work submitted by Simon fea-
tured a pristine hospital scene, which, the
jury reported, "revealed a vigorous approach
and sure sense of line and composition." The
winning artist studied at the Pennsylva-
nia Academy, where he received the Cres-
son award in mural decoration last year and
on which he traveled 16,000 miles studying
the representative art of the United States
and Mexico. Simon last year took an honor-
able mention in the American Academy in
Rome competition.

Jurors who made the Abbey award were
Barry Faulkner, Harvey Wiley Corbett, Leon
Kroll and Arthur Covey (chairman).

Advocates Individual Instruction

Miss M. D. Meaney, director of the Fash-
ion Art Design School in New York, in an
interview with a writer for the New York
Post, stressed the importance of art instruc-
tion geared to the specific abilities and per-
sonalities of the individual student. "With
individual instruction," Miss Meaney said,
"information applied at the proper moment
avoids blind alleys and needless trial-and-
error practice."

"Over-the-shoulder critics do much dam-
age," Miss Meaney continued. "They retard
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"Pageant of Art"

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Organized in co-operation with the Metropolitan Museum, the series, titled the "Pageant of Art," is designed to show the interrelation of art and changing civilization, and will present the artist and his work as the expression of the life of his time. Many of the broadcasts will feature, also, brief comments by directors of American art museums and by other experts in related cultural fields.

A group of veteran radio writers, headed by Richard Morenus and including Zachary Metz, Charles Newton, Ronald MacDougall, Albert N. Williams, Donald Witty and Natalie Baker, will furnish the scripts. Morenus will act as general co-ordinator and will work closely with Francis Henry Taylor, Metropolitan director.

Early programs will dramatize Egyptian, Assyrian, Hellenic and Roman art (including the Migrations, Crusades, Marco Polo), the Middle Ages and their notable religious structures, and the Influence of the Hundred Years War. Later programs will take up the Discovery of America and Aztec Art; Charles V and Titian; Michelangelo and the Sistine Chapel; the Individual and the Development of Conscience in their Relation to Art, and other topics that pave art's history down to the industrial revolution and into the modern world.

Georgia Backs Georgians

The University of Georgia on Nov. 15 initiated activities in the exhibition gallery of its excellent new Fine Arts Building with the 12th annual exhibition of the Association of Georgia Artists. The show, which comprised 53 oils, watercolors, drawings, prints, sculptures and craft exhibits, was the first in the Association's series in which purchase prizes were given. These prizes, funded by Athens, Ga., citizens, acquired for the university's permanent collection Augusta Oelshig's *Young Boy*, John Autrey's *Landscape with Figures*, Lew Tilley's *Night Wreck* and Annie Mae Holliday's *Marsh Lillies*. Honorable mention was awarded to Hale Woodruff for his *Memory of Mexico*.

At the close of the show, on Dec. 1, the exhibits will begin a nine-month tour of the State in which they will be shown in 12 Georgia cities. Jurors for the show were John Held, Jr., artist in residence at the University of Georgia; James F. Cooper, well known South Carolina painter and etcher, and Frank Baisden, head of the University of Chattanooga art department.

Charles E. Kihn at 80

Charles E. Kihn, head of the noted New York steel engraving firm of Kihn Brothers, died Nov. 15, at his home in New York at the age of 80. Surviving is a nephew, W. Langdon Kihn, widely known artist.

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—Peyton Boswell, Jr., Editor

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Competitions

PACKAGING: 10th annual All-America Package Competition, sponsored by *Modern Packaging Magazine*. Open to all "Any package, display or illustration of packaging machinery installation, which has reached the market or entered production during 1940 is eligible for entry." Three major awards within each group and many honorable mentions. Closing date Jan. 6; winners announced in March issue of *Modern Packaging*. Judges: Barbara Daly Anderson, William M. Bristol, Jr., James M. Mathes, George R. Webber. Apply: All-America Package Competition, Chanin Bldg., 122 East 42nd St., New York City.

CANDLE DESIGN: "Design-a-Candle" competition, sponsored by Manhattan Wax & Candle Co., Inc. Cash prizes totalling \$150 (first prize \$50). Closing date: Jan. 15. Designs may be submitted in form of pencil, crayon, (etc.) drawings, or made of any plastic material such as soap, clay, wax, etc. Jury: George Bridgman, Karl H. Gruppe, Rilla C. Alleman. For information address: Manhattan Wax & Candle Co., Inc. (Room 707), 200 Fifth Avenue, New York.

SOAP SCULPTURE: 17th annual competition for small soap sculptures in white soap for Proctor & Gamble prizes. Closes May 15, 1941. Three classes: Advanced Amateur, Senior and Junior. Prizes totalling \$2,200 cash. Apply for entry blanks to: National Soap Sculpture Committee, 80 East 11th St., New York City.

TEXTILE DESIGN: \$3,000 cash prize contest conducted by *Women's Wear* (Fairchild Pub.), closing date Jan. 10, 1941. Open to all. Several classifications for prize awards, viz., drapery, floor covering, dress, etc. Top prizes \$150. Designs to be exhibited at N. Y. Museum of Costume Art. Address: Mrs. Elizabeth Crawford, the Fairchild Library, 3 East 12th St., New York, N. Y.

INDUSTRIAL DESIGN: Museum of Modern Art competition for designs in nine industrial categories. Open to all U. S. residents. Closes Jan. 11. Jury: Alvar Aalto, Alfred H. Barr, Jr., Catherine K. Bauer, Edgar Kaufmann, Jr., Edward D. Stone. Awards: manufacturer's contract to enter the design into production, or in the jury's opinion, \$250 in each category. Register now with the competition director, Eliot F. Noyes, Museum of Modern Art, 11 West 53rd St., New York City.

INDUSTRIAL DESIGN: Museum of Modern Art competition for designs in any category. Open to residents of twenty American Republics (Mexico, Guatemala, Honduras, Salvador, Nicaragua, Costa Rica, Panama, Cuba, Dominican Republic, Haiti, Venezuela, Colombia, Ecuador, Peru, Brazil, Bolivia, Chile, Paraguay, Uruguay, and Argentina). Closes Jan. 15. Jury same as above. Prize winners (several) will receive round-trip ticket to New York plus \$1,000 expense bill, on which trip they are expected to endeavor to sell their design for production. Prospective entrants write immediately to Eliot F. Noyes, Museum of Modern Art, 11 West 53rd St., New York City, U. S. A.

GOVERNMENT MURAL: Section of Fine Arts competition for \$12,000 mural for the War Department Building, Washington. Closing date for designs April 1, 1941. Jury: Boardman Robinson, Mitchell Siporin, Gifford Beal, Gilbert S. Underwood and William Dewey Foster (latter two are architects). Mural space 50 feet by 12 feet, 9 feet above lobby. Theme suggested: function of the War Dept. Apply: Section of Fine Arts, 7th & D. Sts., S. W., Washington, D. C.

GOVERNMENT MURAL: Section of Fine Arts competition for \$14,000 mural for Los Angeles Terminal Annex. Open to artists of Calif., Ariz., Colo., Idaho, Mont., Nev., N. M., Ore., Utah, Wash. & Wyo. Closing date Dec. 3. Advisory jury: Roland J. McKinney, Stanley Barbee, Phil Paradise, Donald Bear, Clarence Hink'e, Palmer Sabin, Arthur Millier. Apply: Roland J. McKinney, Director, Los Angeles Museum, Los Angeles, Calif.

GOVERNMENT SCULPTURES: Section of Fine Arts competition for two sculpture groups and one relief for War Department Building, Washington. Amount: \$24,000 each. Jury: Wm. Zorach, Edgar Miller, Carl Milles, Gilbert Underwood and William Foster. Closing date May 1, 1941. Apply: Section of Fine Arts, 7th & D. Sts., Washington, D. C.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History & Art To Dec. 8: Artists of Western New York.
ANDOVER, MASS.
Addison Gallery To Dec. 30: "What is a Building?"
ASBURY PARK, N. J.
Society of Fine Arts (Berkeley-Carteret) Dec.: Membership Show.
ATLANTA, GA.
High Museum To Dec. 15: Association of Georgia Artists Annual.
BALTIMORE, MD.
Maryland Institute To Dec. 13: P. V. A. Art.
BINGHAMTON, N. Y.
Museum of Fine Arts Dec.: Etchings, James Swann.
BOSTON, MASS.
Boston Art Club To Dec. 15: Paintings, Frank C. Kirk.
Doll & Richards To Dec. 14: Watercolors, Andrew Wyeth. Dec.: Walt Disney Originals; Contemporary American Etchers.
Horne Galleries To Dec. 7: John Whorf; Dec. 9-28: Paintings, Alan Rohan Crite, Marguerite Savage.
Guild of Boston Artists Dec. 2-14: Marie Danforth Page Memorial.
Institute of Modern Art To Dec. 8: Rosauil.
Museum of Fine Arts To Dec. 18: Work by late George Wales.
Vose Galleries To Dec. 7: Robert Henri.
BRADENTON, FLA.
Memorial Pier Gallery To Dec. 24: 57 Contemporary Americans.
BROOKLYN, N. Y.
Brooklyn Museum Dec.: "Art Finds a Way." "The Nativity in Art."
CAMBRIDGE, MASS.
Fogg Museum Dec.: Master Drawings, Landscape in Graphic Art.
CHAPEL HILL, N. C.
University of North Carolina Dec.: Paintings by Portinari.
CHICAGO, ILL.
Art Institute Dec.: Mrs. Jas. Ward Thorne's Miniature Rooms.
Chicago Galleries Ass'n Dec.: Member Artists Exhibit.
Kuh Gallery Dec.: Paul Klee, One-Man Show.
Mandell Brothers Dec.: Watercolors, Ralf Henriksen.
O'Brien & Son Dec.: 8th Annual Watercolor Show.
Quest Art Galleries To Dec. 14: Paintings, Edward H. Bennett.
CINCINNATI, O.
Art Museum Dec.: Lithographs, George Bellows; Miniature Prints.
CLEARWATER, FLA.
Art Museum To Dec. 24: American Color Print Society.
CLEVELAND, O.
Museum of Art To Dec. 8: Picasso, His Forty Years of Art. Dec.: Contemporary English Wood Engravings.
COLUMBUS, O.
Gallery of Fine Arts To Dec. 10: 31st Annual, Columbus Art League.
DALLAS, TEX.
Museum of Fine Arts To Dec. 14: Modern French Painters.
DENVER, COLO.
Art Museum Dec.: Lithographs, Carroll Cloar; Watercolors, Kramer Kittredge.
DETROIT, MICH.
Institute of Arts To Dec. 10: Annual for Michigan Artists.
ELMIRA, N. Y.
Arnot Art Gallery Dec.: Work of Elmira Artists.
EMPORIA, KANS.
State Teachers College To Dec. 20: Leading American Watercolorists.
HOUSTON, TEX.
Museum of Fine Arts To Dec. 15: Lone Star Print Makers. Dec. 6-39: Oils, Frederic Taubes.
JACKSON, MISS.
Municipal Club House Dec.: Christmas Show, Mississippi Art Ass'n.
KANSAS CITY, MO.
Nelson Gallery Dec.: German, Flemish and Dutch Paintings.
LOS ANGELES, CAL.
Foundation of Western Art To Dec. 28: California Crafts.
Museum of Art Dec.: Edouard Vysekal Memorial; Walt Disney Show; Karoly Fulop.
Stendahl Galleries To Dec. 14: Watercolors, Tom E. Lewis.
James Visgovo To Dec. 31: Watercolors, International Artists.
LOUISVILLE, KY.
River Road Gallery To Dec. 17: Watercolors, Robert Purdy.
MADISON, WIS.
Wisconsin Union To Dec. 13: 7th Wisconsin Salon of Art.
MANCHESTER, N. H.
Currier Gallery Dec.: Watercolors and Drawings, Lily Smulders; Sculpture, Agnes Farnall.

MASSILLON, O.
Museum of Art Dec.: Watercolors, Frederic Whitaker.
MEMPHIS, TENN.
Brooks Memorial Art Gallery Dec. 8-29: Argentine Art.
MILWAUKEE, WIS.
Layton Art Gallery Dec.: Paintings, Twelve Wisconsin Artists.
Milwaukee Art Institute Dec.: 5th Annual of Milwaukee Printmakers.
MINNEAPOLIS, MINN.
Walker Art Center Dec.: "Unpopular Art." Clara Mairs.
MONTCLAIR, N. J.
Museum of Art To Dec. 22: Small Canvases; Prints.
NEWARK, N. J.
Newark Museum Dec.: Prints, Contemporary American Artists.
New Jersey Gallery (Kresge Dept. Store) Dec. 10-30: New Jersey Artists.
NEW HAVEN, CONN.
Yale University Gallery Dec.: Early American Miniatures.
NEW LONDON, CONN.
Allyn Museum To Dec. 15: Paintings, Van Gogh.
NORFOLK, VA.
Museum of Art Dec.: Etchings and Drawings, Daniel Garber.
NORTHAMPTON, MASS.
Smith College Museum Dec.: Modern Painters and Sculptors.
OAKLAND, CAL.
Art Gallery To Dec. 16: 6th Annual, Bay Region Art Ass'n.
OSHKOSH, WIS.
Public Museum Dec.: Contemporary Oils and Watercolors.
PASADENA, CAL.
Nicholson Galleries Dec.: Prints, Adele Watson, Mildred Bryant Brooks; Oils, J. Henry Sharp; Watercolors, Paul Martin.
PHILADELPHIA, PA.
Art Alliance Dec.: Watercolors, Alexander Robinson, Catherine Barnes, Thelma Mellien, Ruth Robinson and Mary B. Schuenemann.
Carlen Galleries Dec.: Watercolors, Oils, Freda and Ida Leibovitch.
McClees Galleries To Dec. 25: Walt Disney Originals.
Academy of Fine Arts To Dec. 8: 38th Annual, Watercolors and

Prints; 39th Annual of Miniatures.
Print Club Dec.: 8th Christmas Annual.
PITTSBURGH, PA.
Carnegie Institute To Dec. 15: Survey of American Paintings.
PITTSFIELD, MASS.
Berkshire Museum Dec.: Paintings, Springfield Artists Union; Chinese Finger Paintings, Miss S. H. Chang.
PORTLAND, ME.
Sweat Art Museum Dec. 8-Jan. 5: Paintings, Eugene Vail.
PORTLAND, ORE.
Art Museum Dec. 2-16: Paintings by Contemporaries.
PROVIDENCE, R. I.
Art Club To Dec. 8: Work by Hannah Drury Clark.
R. I. School of Design Dec.: 2nd Children's Exhibit.
RICHMOND, VA.
Museum of Fine Arts Dec. 10-30: One-Man Show, Carson Davenport.
ROCHESTER, N. Y.
Memorial Art Gallery Dec. 6-Jan. 5: 19th International Watercolors.
SACRAMENTO, CAL.
California State Library Dec.: Print Makers Society of Calif.
Crocker Art Gallery To Dec. 15: Lost Masterpieces in Sacramento.
ST. LOUIS, MO.
City Art Museum Dec.: "Long Voyage Home," by 9 American Artists.
SAN DIEGO, CAL.
Fine Arts Gallery Dec.: 26th Art Guild Annual Paintings; Hari Kidd, Josephine Joy, Henry Lee McNeil.
SAN FRANCISCO, CAL.
Palace of Legion of Honor To Dec. 15: Work by A. G. Warshawsky.
SANTA FE, N. MEX.
Museum of New Mexico To Dec. 15: Woodrow Crumbo and Hella Broeske.
SEATTLE, WASH.
Art Museum Dec. 4-Jan. 5: Disney Cartoons for Pinocchio; Work by Tom Craig, Mark Tohey.
SOUTH HADLEY, MASS.
Mt. Holyoke College Dec. 2-18: Etchings, Alfred Huttly.

SPRINGFIELD, MASS.
G. W. V. Smith Gallery Dec.: Artists Guild of Springfield Annual.
Museum of Fine Arts Dec. 8-Jan. 5: Old Masters.
SPRINGFIELD, MO.
Art Museum Dec.: Mural Paintings, George W. Kiefer.
STATE COLLEGE, PA.
College Art Gallery To Dec. 15: Selected Prints.
STATEN ISLAND, N. Y.
Institute of Arts Dec.: Arts and Crafts.
SYRACUSE, N. Y.
Museum of Fine Arts Dec.: Watercolors, Willy Pogany.
TOLEDO, O.
Museum of Art Dec. 8-29: Paintings, Jonas Lie; American Watercolors.
TRENTON, N. J.
N. J. State Museum Dec. 8-26: "Biography of the Book."
TULSA, OKLA.
Phillbrook Art Museum Dec.: 6th Annual of Painters and Print Makers Guild.
WASHINGTON, D. C.
Arts Club Dec. 8-27: Oils G. Page, Jr.; Prints, Georgia O'Keeffe.
Corcoran Gallery Dec.: Paintings, Catherine Critcher.
Section of Fine Arts Gallery To Dec. 18: Watercolors, American Artists.
Phillips Memorial Gallery Dec.: 6th Annual Christmas Sales Show.
Smithsonian Institution Dec.: Southern Print Makers Society.
Whyte Gallery Dec. 9-31: Work by Paul Arlt.
WELLESLEY, MASS.
Farnsworth Art Museum Dec. 2-18: Watercolors, M. Jean-Marie Gula-lain.
WICHITA, KANS.
Art Museum Dec.: 14th Annual of Woodblocks and Lithographs.
WILLIAMSTOWN, MASS.
Lawrence Art Museum Dec.: Watercolors, George Pearce Ennis.
WILMINGTON, N. C.
Museum of Art Dec.: Wood carvings from Oberammergau.
WORCESTER, MASS.
Art Museum To Dec. 8: Contemporary American Watercolors.

NEW YORK CITY

A. C. A. Gallery (52W8) Dec. 2-14: Paintings, Arthur Emptage.
Academy of Allied Arts (349W86) Dec. 5-26: 10th Winter Annual, Paintings and Watercolors.
American Fine Arts Society (215 W57) Dec. 3-18: N. Y. Society of Painters.
An American Place (509 Madison) To Dec. 11: Marina, O'Keeffe's, Doves.
Arden Galleries (400 Park) To Dec. 7: Wax Sculptures, Luis Hidalgo.
Arent Galleries (42W57) Dec. 2-14: Drawings, Rose Kappel.
Artist-Craftsman (64E55) To Dec. 31: Christmas Exhibition.
Artists Gallery (113W13) To Dec. 10: Work by James Lechay.
Asso. American Artists (711 Fifth) Dec. 3-31: Paintings, Joseph Margulies.
A. W. A. Gallery (353W57) Dec. 4-Jan. 10: Commercial Art by Members.
Babcock Galleries (38E57) Dec.: 19th Century Paintings.
Barbizon-Plaza Galleries (101W58) To Dec. 22: Society of American Veterans.
Barzansky Galleries (860 Madison) To Dec. 12: Watercolors and Sculpture, Samuel Rothbart.
Birnau Gallery (32E57) Dec. 2-14: Paintings, Germaine Donahue.
Bland Gallery (45E57) Dec.: Early American Prints and Paintings.
Bonestell Gallery (106E57) To Dec. 12: Ceramics, E. M. A. Steinmetz; To Dec. 13: Frances Rhineland; George Hathaway.
Buchholz Gallery (32E57) To Dec. 7: Work by Franz Marc; Dec. 9-18: 75 Selected Prints.
Carstairs Gallery (11E57) Dec. 2-24: Walt Disney Show.
Clay Club Gallery (4W8) Dec.: Stone Sculpture.
Columbia University (1145 Amsterdam) To Dec. 15: Paintings, Jacob Lawrence; Sculpture, Ronald Moody.
Contemporary Arts (38W57) Dec.: Christmas Sale of Paintings.
Decorators Club (745 Fifth) To Dec. 6: Landscapes, Contemporary Artists.

Downtown Gallery (43E51) Dec. 2-21: Charles Sheeler.
Durand-Ruel Galleries (12E57) Dec. 2-31: Paintings, Maxine Maurfra.
Eggleston Galleries (161W57) Dec.: American Contemporaries and Sporting Show.
Ferarrell Galleries (63E57) To Dec. 27: Watercolors, John Pike; Dec. 2-15: Paintings, Abram Poole.
Fifteen Gallery (37W57) Dec. 2-14: Paintings, Arthur C. Henshaw.
47th Street Gallery (25W47) To Dec. 14: Paintings, Arnold Hoffmann.
460 Park Avenue Gallery Dec. 2-14: Paintings, Robert T. Francis.
Grand Central Art Galleries (15 Vanderbilt) Dec. 3-21: Watercolors, Gordon Grant; Dec. 6-20: 53 Paintings from J. B. M. show at Golden Gate Exposition, 1940.
Grand Central Fifth Avenue Galleries (2W55) Dec. 3-14: Portraits, John Young-Hunter.
Harlow, Keppel & Co. (670 Fifth) Dec.: Originals from Disney's Fantasia; Watercolors, Dwight Shepherd.
Harriman Gallery (63E57) To Dec. 7: Courbet; Dec. 9-Jan. 4: Watercolors, O. A. Renne; Paintings, Patsy Santo.
Home of American Appreciation (50W53) To Dec. 8: Group Exhibition.
Kennedy & Co. (785 Fifth) To Dec. 25: Watercolors, Nancy Dyer.
Kleemann Galleries (38E57) Dec. 2-21: Portraits, Channing Hare; Dec. 9-11: Etchings, John Kelly.
Knoodler & Co. (14E57) Dec. 2-15: Watercolors and Sculpture, Jo Davidson.
Kraushaar Galleries (730 Fifth) To Dec. 19: Mahonri Young. Retrospective.
John Levy Galleries (11E57) Dec.: English 18th Century Paintings.
Julien Levy Galleries (15E57) Dec. 10-30: Paintings, Ludwig Bemelmans; Drawings, Milton Caniff.
Lilienfeld Galleries (21E57) Dec. 2-20: Paintings, Manfred Schwartz.
Macbeth Galleries (11E57) Dec. 10-30: Paintings, Jay Connaway.

Matisse Gallery (51E57) To Dec. 14: Paintings, Loren MacIver.
Mayer Gallery (41E57) To Dec. 7: Toulouse-Lautrec Posters and Lithographs.
Metropolitan Museum (5th at 82) Dec.: Prints by Living Americans.
Midtown Galleries (605 Madison) Dec. 2-21: S. Simkhoritch.
Milch Galleries (108W57) To Dec. 7: Work by Helen Sautcy.
Montross Gallery (785 Fifth) To Dec. 7: Paintings by 30 American Artists.
Morgan Library (29E36) Dec.: "The Animal Kingdom."
Morton Galleries (130W57) Dec. 2-14: Watercolors, Raymond Hill.
Museum of Modern Art (11W53) Dec.: Art of American Indian.
Museum of Non-Objective Art (24 E54) To Dec. 15: Paintings by American Artists.
National Arts Club (15 Gramercy Park) Dec. 2-15: 25th Annual, Society of American Etchers.
Old Print Shop (150 Lexington) Dec.: American Genre.
Passedoit Gallery (121E57) To Dec. 12: Recent Sculpture, de Creeft.
Public Library (Fifth & 42) Dec.: Exhibition of Good Prints.
Schaeffer Gallery (61E57) Dec.: Old Master Paintings.
Schultheis Galleries (15 Maiden Lane) Dec.: American and Foreign Paintings.
E. & A. Silberman (32E57) Dec.: Old Master Paintings.
Studio Guild (730 Fifth) Dec. 2-14: Paintings, Alice Conkline Bavin.
Uptown Gallery (240 West End) To Dec. 13: Watercolors, Irving Lehman.
Wakefield Bookshop (63E55) To Dec. 7: Paintings, Katherine Nelson.
Walker Galleries (108E57) Dec. 2-28: Drawings by Richard Taylor and John Stewart Curry.
Wells Gallery (65E57) To Dec. 18: Ceramics of the Sung Dynasty.
Wildenstein Gallery (19E64) Dec.: Paintings by School of Fontainebleau.
Willard Gallery (32E57) Dec. 3-25: Jewelry by Calder.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

WOMEN'S ACTIVITIES & AMERICAN ART WEEK

National Director, Florence Topping Green
104 Franklin Avenue, Long Branch, N. J.

AMERICAN ART AND THE WOMEN OF AMERICA

American Art Week Cooperates With National Art Week

The prospect of two art weeks in the same month was contemplated with a great deal of misgiving, but actual experience proved that they could be made into a very successful project of co-operation. Francis Henry Taylor, Director of the Metropolitan Museum of Art, and also head of National Art Week for the government, has been exceedingly helpful in arranging all difficulties. As a result, our committees worked with the new chairmen with complete harmony in almost every state.

New Jersey's plan of calling it an "Art Fair" was followed in many instances. By the way, that name was suggested by Virginia Fortiner of the Newark *Evening News*, and it seems to appeal to the general public. Arthur Egner, head of the Newark Art Museum, co-operated splendidly with Edmund Magrath. The exhibition of New Jersey artists at the Newark Art Museum, on Nov. 19, was well attended by members of both committees.

No one can have too much of a good thing, so we wish success to National Art Week proclaimed by the President, as well as to our long-tried project, American Art Week, sponsored by the American Artists Professional League.

Massachusetts' Fine Work

Massachusetts, always famed for culture, made big strides in a fine program for American Art Week this year. The Massachusetts State Residence of the American Artists Professional League is Whistler's birthplace at Lowell, an appropriate place for exhibitions and meetings. John G. Wollcott, State Chairman, and Grace E. Hackett, American Art Week Director, send word that Art Week in Massachusetts was more active this year than ever. Museums, colleges, and all grades in schools, from Kindergarten through the Senior High Schools, were enthusiastic and gave a practical demonstration of the correlation of art with other subjects. This year the work was greatly accelerated by the support and cordial co-operation of the Massachusetts School of Art, which is the only state appointed school of art in the United States.

Gordon Reynolds, president of the schools and State Director of Art Education, sent the following letter to all art teachers in the state: "Art Week in Massachusetts will be celebrated from November first through seventh in conjunction with the American Art Week, and is sponsored by the American Artists Professional League. We welcome this opportunity to promote public interest in the true significance and value of art education in the schools of the Commonwealth. We invite all schools to participate in this celebration . . . As was announced at the Fine Arts Conference in Northampton, Massachusetts received 'First Honorable Mention' on last year's report. Will you please send me by November 25th a statement as to your activities for this year. We anticipate a prize winning report."

The Massachusetts school program was so good that we are suggesting it for other state directors: "Beauty and order in all rooms constantly watched. Art committees chosen

to help arrange rooms. Exhibitions of pupils' work in all rooms. Art treasures of beautiful workmanship loaned by parents. (Art of countries of Near East, representing the homelands of parents.) Art bulletin board in corridor. Parents visiting day (open house during week). Study of all the pictures in the building. Selection and purchase and hanging of four new pictures. Correlation of art with English, geography, literature and all subjects. Correlation of art with sense of civic pride in keeping school and neighborhood attractive and in the arrangement of rooms, in order to carry decoration into the homes, etc. English compositions on appreciation of art subjects, such as pictures, sculpture, architecture and minor arts."

Art in Indiana

Indiana is doing a great deal for art in its colleges. Twenty-three outstanding ones took greater interest in the Art Week plans this year in order to promote art interest among the students and public. Mrs. Walter S. Crow, the American Art Week director for the state, received active co-operation from everyone—from Governor Townsend, the presidents of all the universities, and the editors of all papers, who responded by writing editorials about the plan. Purdue University had exhibits of the work of local artists in the large Music Hall of the college, which holds about 300 paintings. There were two groups of paintings, one to be loaned to the students, who pledged themselves to secure new members for the American Artists Professional League.

Butler University installed an art exhibit and held an excellent series of art lectures during the week. Professor Geltson spoke about the work of the League to about 500 people who then toured the exhibition. Indiana University sponsors art in every way throughout the year. They had an exhibition of local artists for American Art Week. Their fine permanent collection includes one of Dale Nichols' paintings. Notre Dame co-operated with exhibits by Frederick Whitaker and held open house all week with art lecturers. Their week was opened with a dinner and a showing of a color movie by Wayman Adams.

Ball State Teachers' College, which has a beautiful art gallery and a permanent collection of both Old Masters and American art, held an exhibition of the work of local artists, with guided gallery tours. Indiana Central College took the entire month to carry out all their plans. Mr. A. Reed Winsey, art director of De Pauw University, conducted tours of the student body during art week to the Chicago Art Institute. Art professors and high school art teachers joined the party. This college held an exhibition, as well as demonstrations of painting, wood carving, clay modeling and craft work. The art department held open house during the week and students made sales.

—FLORENCE TOPPING GREEN.

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THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

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EDITOR : WILFORD S. CONROW

*A national organization of American artists and art lovers, working
impersonally for contemporary American art and artists.*

ARTHUR O. TOWNSEND



November 18th, 1940

On behalf of the membership of the American Artists Professional League, we express grateful appreciation for his six years of devoted service to American art and artists as Chairman of the League's National Legal Committee—1931-1937.

—THE NATIONAL EXECUTIVE COMMITTEE.

Art Weeks

The policy of the American Artists Professional League is, and always has been, consideration of the use of an idea which it sponsors. The League has been prompt to give credit for such ideas to the pioneers who broke the trails which the League widened into roads, sometimes nation-wide in extent.

Philadelphia staged a memorable Art Week in the early spring of 1917 under the leadership of McDewitt Welsh.

Shortly after, when Florence Topping Green was chairman of its Art Division, the General Federation of Women's Clubs adopted the idea of Art Week celebrations.

In 1933, the Oregon State Chapter of the American Artists Professional League, on the initiative of Mrs. Harold Dickson Marsh, chairman of the League's Oregon State Chapter, staged Oregon Art Week. This was so successful that her suggestion to the National Executive Committee that through the League such celebrations be extended to every State and Territory in our nation under a National Director of National Art Week, was approved, Mrs. Marsh serving as National Director. The object of National Art Week was to interest the people in every possible community in the arts and crafts being produced in their own home towns. Emphasis was always laid on sales, and a report of sales made during Art Week was included in the reports of the National Director. Upon Mrs. Marsh's resignation two years later, Mrs. Florence Topping Green accepted the National Directorship, and the following year the name was changed to "American Art Week," because this conformed with part of the name of the League.

The thoroughness with which American Art Week has been organized through the nation was shown by the publication each year on this page of the list of National, State and local directors of American Art Week. Recognition of its place in community life was made evident by proclamations issued annually by the governors of more than thirty states,

and the mayors of a large number of cities and towns, which urged the observance of celebrations of American Art Week.

The League has no ambition for any good idea other than to see it spread to the uttermost limits of use. Courtesy would imply a corresponding magnanimity on the part of any other group that decided to sponsor the same idea. Such consideration of the League did come after Francis Henry Taylor, Director of the Metropolitan Museum of Art, accepted the chairmanship of the National Council for Art Week. Thereafter, every effort was made to assure harmonious co-operation between the older American Art Week sponsored by the American Artists Professional League and the Federal Government's Art Week. In some states, notably Arizona, New Jersey, Oklahoma and Georgia, the celebrations have been merged into a state-wide effort throughout the month of November, to interest the people in American arts and crafts.

—WILFORD S. CONROW.

National Art Week

Today, November 25th, American Art Week takes on a new cloak—"National Art Week." For three weeks people have devoted their time towards the furthering of art, and since Saturday, old exhibitions have been taken down and new paintings hung or new sculpture placed on exhibition.

For years the American Artists Professional League has worked tirelessly, bringing American art before the public. The work has not been in vain. What the American Artists Professional League started about ten years ago as American Art Week, has now been taken up by the Government on a gigantic scale as National Art Week.

—NILS HOGNER.

Word From Georgia

Edward S. Shorter, State Chairman of the Georgia Chapter of the League, writes as follows:

"In this district we have made extensive plans for observance of National Art Week which are already under way, such as a large exhibition in the gallery of the Woman's Club House, window displays in the stores of the principal merchants, radio time donated by these local merchants, and an official proclamation by the City Commission inaugurating National Art Week in this district. The papers have given excellent publicity and we hope to make it a worth-while occasion in every way and one which will create much interest in art and in local artists. The civic clubs are also co-operating.

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Where to show

offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.

Albany, N. Y.

FIRST ANNUAL EXHIBITION OF CONTEMPORARY AMERICAN DRAWINGS, opening Jan. 8, at the Albany Institute. Open to all artists. Present plans are still tentative, but artists are urged to submit before Dec. 26. Number of entries unlimited. Jury of selection. For additional information address: John Davis Hatch, Jr., Director, Albany Institute of History and Art, 125 Washington Ave., Albany, N. Y.

Baltimore, Md.

MARYLAND ARTISTS' 9th ANNUAL EXHIBITION, Feb. 28 to March 30, at the Baltimore Museum. Open to all artists resident in or born in Maryland. All media (exhibits must not have been previously shown in the Baltimore Museum). No fee. Cash prizes. Last date for return of entry cards: Feb. 1. Dates for arrival of exhibits: Feb. 3, 4 and 5. For blanks write Leslie Cheek, Jr., Director, Baltimore Museum of Art, Baltimore, Md.

SOUTHERN PRINTMAKERS SIXTH ROTARY EXHIBITION, March 1, 1941 to Sept. 1942, in museums from Baltimore, Md., to El Paso, Texas. Open to all member graphic artists; membership dues: \$3. Registration & application must be in before Jan. 1. For details write Frank Hartley Anderson, Secretary, Mountaint Hall, Mt. Airy, Ga.

Honolulu, Hawaii

ASSOCIATION OF HONOLULU ARTISTS' ANNUAL, March 4-18, at the Honolulu Academy of Art. Open to members. All media. No fee. Jury. Cash prizes. Last date for arrival of exhibits: March 4. For blanks write Archie Eriksson, Honolulu Academy of Art, Honolulu, Hawaii.

New York, N. Y.

AMERICAN WATERCOLOR SOCIETY AND NEW YORK WATERCOLOR CLUB COMBINED ANNUAL, Feb. 7-23, at Fine Arts Building, New York City. Open to all artists. Media: watercolor and pastel. Fee: \$1 for non-members. Jury. \$500 in prizes. Last date for arrival of exhibits: Jan. 30. For blanks write Exhibition Secretary, American Watercolor Society, 215 W. 57th Street, New York City.

NATIONAL ASSOCIATION OF WOMEN PAINTERS & SCULPTORS ANNUAL, Jan. 6-27, at the Argut Galleries, New York City. Open to members only. Fee \$2 for members within 50 miles of New York City. Jury. All media. \$1,500 in prizes. Date for arrival of exhibits: Dec. 26. For further information write Miss Josephine Droege, Executive Secretary, Argut Galleries, 42 W. 57th St. New York City.

Philadelphia, Pa.

THE PENNSYLVANIA ACADEMY'S 136th ANNUAL EXHIBITION IN OIL & SCULPTURE, Jan. 26 to March 1, 1941, at the Pennsylvania Academy of the Fine Arts, Philadelphia, Pa.

Open to all American artists. Media: oil & sculpture, not previously shown in Philadelphia. No fee. Jury. Cash awards, purchase prizes and medals. Last date for return of entry cards: Dec. 31. Last date for arrival of expressed sculpture at New York City: Dec. 30; paintings: Jan. 2; at Philadelphia: Jan. 4. Last date for arrival of works (by hand) at Philadelphia and/or New York: Jan. 6. For full data and entry blanks write Joseph T. Fraser, Jr., Secretary, Pennsylvania Academy, Broad & Cherry Sts., Philadelphia, Pa.

AMERICAN COLOR PRINT SOCIETY'S 2nd ANNUAL, Dec. 30 to Jan. 10, at the Philadelphia Print Club, 1014 Latimer St., Philadelphia. Open to all artists. Fee: 50c for non-members. All color print media. Last date for return of cards: Dec. 14. Last date for arrival of exhibits: Dec. 20. For information and cards write: Wuanita Smith, 1010 Clinton St., Philadelphia, Pa.

Plainfield, N. J.

NEW JERSEY WATERCOLOR AND SCULPTURE SOCIETY'S 3rd ANNUAL, Jan. 10 to Feb. 2, at the Plainfield Art Association Gallery, Plainfield, N. J. Open to all New Jersey artists. Media: Watercolor and sculpture. Last date for return of entry cards: Jan. 9. Last date for arrival of exhibits: Jan. 13. For entry cards write Herbert Pierce, 309 Academy St., South Orange, N. J.

Portland, Me.

PORTLAND SOCIETY OF ARTS 58th ANNUAL EXHIBITION, March 2-30, at the Sweet Memorial Art Museum, Portland, Maine. Open to all U. S. and Canadian artists. Media: oil, watercolor, pastel. Fee: \$1 to non-members. Jury. No prizes. Last date for return of entry cards: Feb. 10. Last date for arrival of exhibits: Feb. 15. For blanks write Bernice Breck, secretary, Portland Society of Art, Sweet Memorial Art Museum, 111 High St., Portland, Me.

Seattle, Wash.

NORTHWEST PRINTMAKERS 13th ANNUAL EXHIBITION, March 5 to April 6, at the Seattle Art Museum. Open to all artists. Jury. Purchase prizes. Media: blockprints, engravings, etchings, lithographs, monotypes and silk screen. Last date for return of entry blank: Feb. 24. Last date for arrival of exhibits: Feb. 27. For entry blanks and prospectus write Frieda Portmann, Secretary, Northwest Printmakers, 1818-20th Ave., Seattle, Wash.

Springfield, Mass.

SPRINGFIELD ART LEAGUE'S 22nd ANNUAL EXHIBITION, March 1-31, at the Springfield Museum, Springfield, Mass. Open to League members. Media: oils, watercolors, sculpture, graphic arts & crafts. Fee: \$5 membership dues (less \$2 for 60 day payment). Jury. \$250 in prizes. Last date for entry cards and exhibits: Feb. 25. For blanks write Miss Louise Lochridge, Secretary, 17 Garfield St., Springfield, Mass.

San Francisco, Calif.

ANNUAL EXHIBITION OF DRAWINGS AND PRINTS, Jan. 21 to Feb. 18, 1941, at San Francisco Museum, San Francisco, Calif. Open to all American artists who have not exhibited

at San Francisco Museum during the last six months. Media: drawing, etching, lithography, block printing, engraving and monotype. No fee. Jury. Cash awards. Last date for return of entry cards: Dec. 15. Last date for arrival of exhibits: Dec. 30. For information write Dr. Grace L. McCann Morley, Director, San Francisco Museum, San Francisco.

Washington, D. C.

CORCORAN BIENNIAL OF CONTEMPORARY AMERICAN PAINTING, March 23 to May 4, 1941, at the Corcoran Gallery in Washington, D. C. Open to all American artists. Medium: oil. No fee. Jury. \$5,000 in prizes. Last date for return of entry cards: Feb. 18, 1941. Last date for arrival of exhibits: Feb. 25, 1941 (in New York), March 3, 1941 (in Washington, D. C.) For blanks and full information write The Corcoran Gallery of Art, Washington, D. C.

57th Street in Review

[Continued from page 19]

slides. Thus, if a client wishes quickly to see all the paintings the gallery has in stock of a certain artist, they can be run off on the lantern slide for preliminary selection. Also, exhibitions can be extended beyond the actual walls onto the screen.

Here and There

Heavy, colorful impasto in the impressionistic manner and a fine feeling for light are the qualities found by most of the critics in the oils of Samuel Rothbart at the Barzansky Gallery.

The Koetser Galleries, of London and Amsterdam, opens a new branch in New York at 71 East 57th Street on Dec. 2. The initial show is an unusual collection of 17th century Dutch and Flemish flower paintings owned by Eugene Slater of London.

The "Fifty-Three Paintings from Forty-Eight States," shown last year at the Golden Gate art exhibition by I. B. M., will be on view at the Grand Central Galleries from Dec. 6 to 20.

The New York Society of Painters will sponsor a free public demonstration of landscape painting by Albert P. Lucas, Dec. 14, 3 P.M. at the American Fine Arts Society Building. The picture will then be offered in lottery to ticket holders. The Society's annual opens Dec. 3, continues through the 18th.

Through December the Clay Club has a stone sculpture show, which promises to be one of the best ever held at that Eighth Street gallery.

Marian Willard is exhibiting jewelry by Alexander Calder from Dec. 3 until Christmas. Calder's jewelry is without jewels; it is silver, brass and gold, cut and manipulated in a hundred different ways to fashion necklaces, clips and other feminine ornaments.

An especially fine selection of Toulouse-Lautrec lithographs, many of them in the rare states, are on view at the Guy Mayer Gallery. Included is one of his very best prints, a black-and-white of May Belfort.

"Let me show you Vermont" chorus in unison half a hundred small landscapes at the Ferargil Galleries. Vermont, a favorite landscape spot in America, is guest every year to scores of well known painters. Messrs. F. Newlin Price and Walter Grant had no trouble at all getting many small pictures priced at around \$25 to illustrate the Green Mountains. The show, in altered form, continues to Christmas.

Richard Taylor, of New Yorker cartoon fame, opens his first exhibition Dec. 2 at the Walker Galleries. It includes originals in black-and-white and watercolor that have not been published heretofore. "Sure cure for gloom or the jitters," says the announcement.

Knoedler's have a show of Jo Davidson watercolors done recently on a trip to the Virgin Isles. Small in size, built up with care rather than with any flashy spontaneity, several of the mountain scenes have a quiet power.

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